

1877

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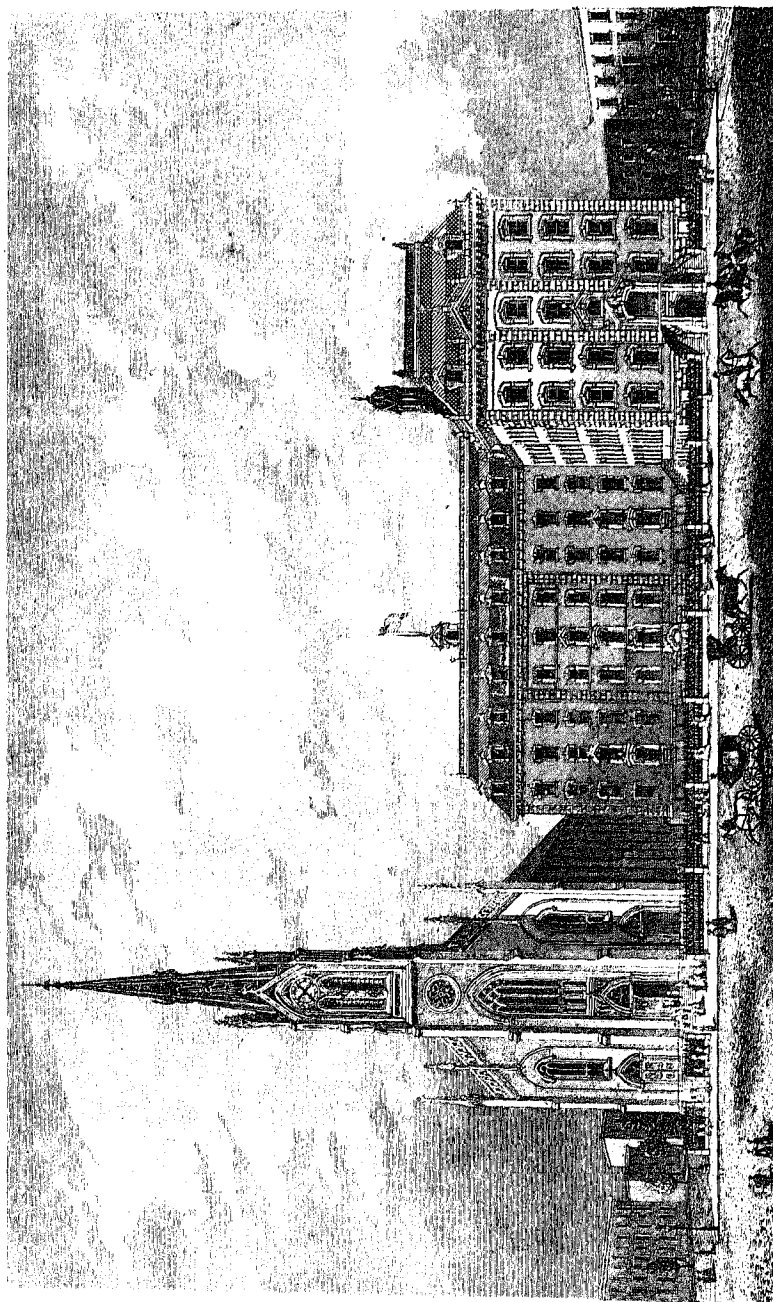
ST. XAVIER COLLEGE,

CINCINNATI, OHIO.

1876-1877.







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XAVIER COLLEGE, CINCINNATI, O.

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CATALOGUE

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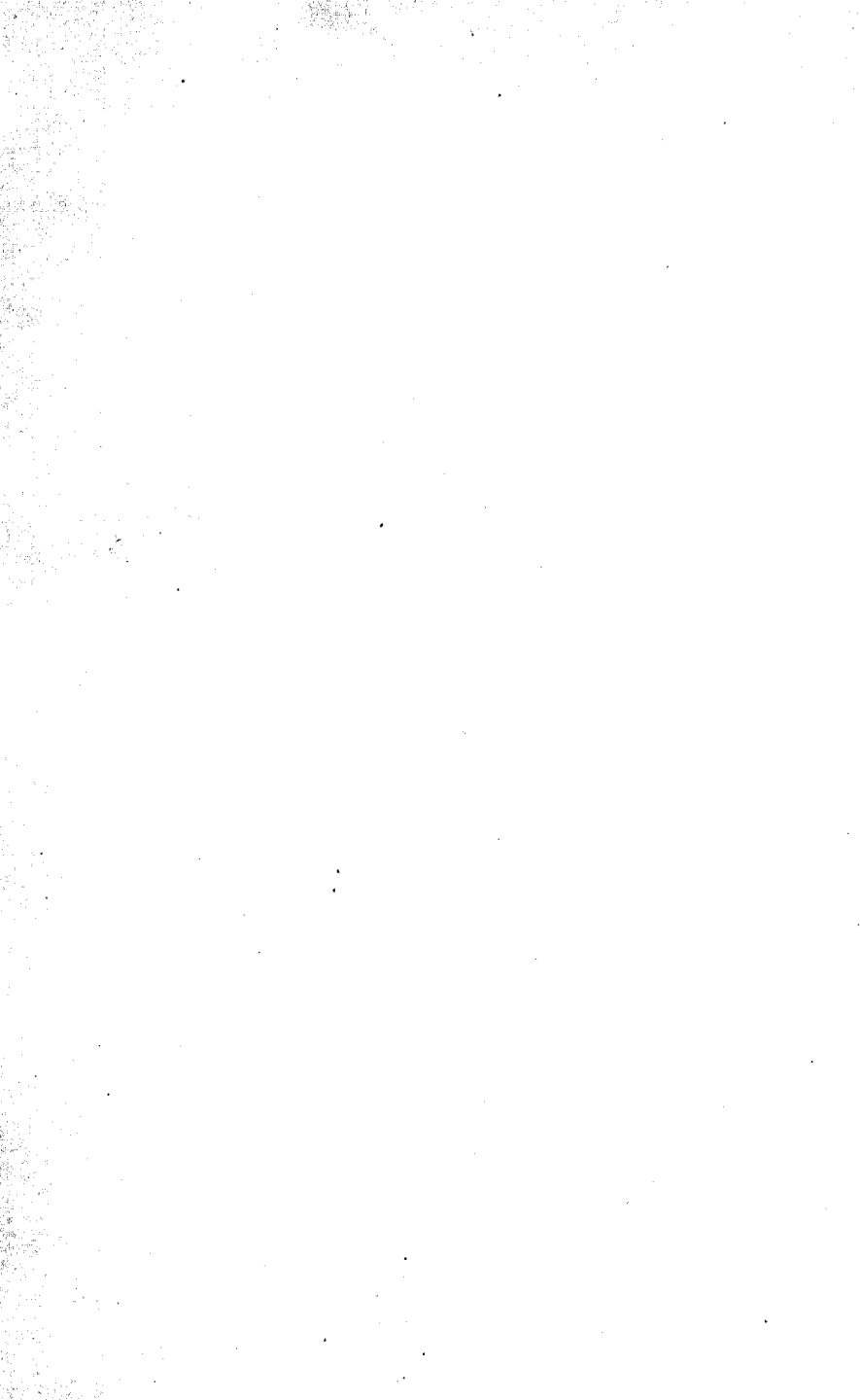
CINCINNATI, OHIO.

1876-1877.

CINCINNATI:

ELM STREET PRINTING COMPANY, 176 and 178 Elm Street.

1877.



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PROSPECTUS.

THIS Institution, known at present as ST XAVIER COLLEGE, was established October 17, 1831, by the Rt. Rev. E. D. Fenwick, D. D., the first Bishop of Cincinnati, under the name of the "*Athenæum*." In the year 1840 it was given over by the Most Rev. Archbishop J. B. Purcell, D. D., to the Fathers of the Society of Jesus, who have conducted it ever since under the title first mentioned. It was incorporated by the General Assembly of the State in 1842. In 1869 an act was passed, which secures to the Institution a perpetual charter and all the privileges usually granted to universities.

The course of study embraces the Doctrines and Evidences of the Catholic Religion, Logic, Metaphysics, Ethics, Astronomy, Natural Philosophy, Chemistry, Mathematics, Rhetoric, Composition, Elocution, History, Geography, Book-keeping, Arithmetic, the Latin, Greek, English, German and French Languages, Vocal and Instrumental Music. The College is provided with suitable Chemical and Philosophical Apparatus, and possesses a valuable Museum, containing a large collection of Mineralogical and Geological specimens. The Library numbers about 12,000 volumes. There are also select libraries for the use of the students.

The scholastic year consists of but one session, beginning on the first Monday of September, and closing on the last Wednesday of June, on which day, after due examination of the classes, the Annual Commencement Exercises are held.

All who complete the Classical Course receive the degree of Bachelor of Arts. They can afterwards obtain the degree of Master of Arts, by devoting one year more to the study of Philosophy, or two years to any of the learned professions.

Test exercises are given every month in the several branches of study taught in each class, the standard being twenty merit-notes. The result of these competitions is registered in a book kept for that purpose, so that by applying to the President or Vice-President, parents may, at any time, know the standing of their sons in class. At the close of the session the merit-notes received for all the monthly exercises on each subject-matter are added together, and a prize is awarded to the student who has obtained the highest number. Once every month, in the presence of the Faculty and students, badges of distinction for proficiency, and testimonials of good conduct and diligence, are bestowed upon the most deserving.

Monthly bulletins, stating conduct, application and attendance, are given to the students; and parents are requested to demand them from their sons at the beginning of each month.

Punctual attendance is earnestly recommended. Parents are regularly informed of the non-attendance of their sons, who, in case of absence, are invariably required to bring a note of excuse to the Prefect of Studies. In order that the lessons may be prepared with proper assiduity, parents are requested to insist on their sons studying at home for two or three hours every evening. When students are to be withdrawn from the Institution, due notice should be given the President.

The College is opened every morning at 7 o'clock. Those who come before the time of class proceed at once to their respective recitation rooms, and devote the interval to private study. All the Catholic students are required to be present at $8\frac{1}{2}$ o'clock to hear Mass, which begins at that hour. At 9 o'clock A. M. the regular exercises of class commence, and close at 4 o'clock P. M.

When a pupil presents himself for admission, he is examined by the Prefect of Studies, and placed in the class for which his previous attainments have fitted him. If he comes from another College, he is required to bring satisfactory testimonials from the officers of that Institution. During the session a student may be promoted at any

time that he is found qualified to enter a higher class. None are received as boarders in the College.

In general, though the government of the Institution is rather mild than severe, yet, for the maintaining of order and discipline, without which good results are not attainable, strict obedience, assiduous application and blameless conduct are required of every student. Any serious fault regarding these essential points renders the offender liable to effective correction, and even to dismissal, if this be deemed necessary by the Faculty.

Order of Daily Exercises.

8½—9	-	-	-	-	-	-	-	-	Mass.
9—10	-	-	-	-	-	-	-	-	Latin.
10—10¾	-	-	-	-	-	-	-	-	Greek.
10¾—11	-	-	-	-	-	-	-	-	Recess.
11—11¾	-	-	-	-	-	-	-	-	German, French or Physics.
11¾—1½	-	-	-	-	-	-	-	-	Recess.
1½—2	-	-	-	-	-	-	-	-	Penmanship, Study, or Religious Instruction.
2—3	-	-	-	-	-	-	-	-	Mathematics or Arithmetic.
3—4	-	-	-	-	-	-	-	-	English, Geography, History.

Terms.

The session is divided into quarters, beginning, respectively, about the 1st of September, the 15th of November, the 1st of February, and the 15th of April. In all cases payment must be made semi-annually or quarterly, in advance. No deduction is allowed for absence, save in case of dismissal or protracted illness.

For tuition, per session of ten months,	-	\$60	00
" " in Instrumental Music, per lesson,		50	
" " in Vocal " " month,		50	

N. B. The charges for Music are to be paid to the Professor.

Students of Chemistry and Natural Philosophy pay \$10.00 per session for the use of apparatus.

Graduates of the Institution pay a fee of \$5.00 on the reception of their diplomas.

Courses of Instruction.

THE instruction given at this Institution embraces thus far two distinct courses—the Classical and the Commercial.

I. THE CLASSICAL COURSE.

The Classical Course is designed especially to qualify young men for the study of the learned professions, and aims at imparting a thorough knowledge of the classics. It consists of two Departments—the Collegiate and the Academic.

COLLEGIATE DEPARTMENT.

The Collegiate Department comprises four classes: Philosophy, Rhetoric, Poetry, and Humanities, which answer, respectively, to the Senior, Junior, Sophomore and Freshman classes of other colleges.

CLASS OF PHILOSOPHY.

The object of this class is to train the mind to habits of correct reasoning, and store it with sound principles of morality, thereby enabling the student to turn to advantage the knowledge already acquired.

PRECEPTS.—Liberatore Inst. Phil.; Jouin's Compendium Phil. Moral. and Hill's Philosophy for reference.

MODELS.—The best philosophical articles in British and American Reviews, etc., read and analyzed.

PRACTICE.—Besides the daily academic recitations and discussions, philosophical disquisitions and essays on ethical subjects are required at times from the members of the class.

Natural Sciences.

Silliman's Principles of Physics; Well's Chemistry.

Mathematics.

Loomis' Differential and Integral Calculus.

Astronomy.

Snell's Olmsted.

Religion.

Lectures on the Evidences of the Catholic Faith. This course, which extends over a term of three years, embracing the classes of Philosophy, Rhetoric and Poetry, discusses on philosophical and theological grounds, the principal points of religion. One of these years is devoted to the exposition of the *Creed*, and especially to some matters of controversy arising therefrom; another year to the explanation of the *Commandments*, and to various points of ethics, bearing on the daily duties of a Christian life; a third to the study of the *Sacraments* and of *Divine Grace*.

CLASS OF RHETORIC.

Literature.

The object of this class is the study of oratory, of historical composition and of the higher species of poetry.

PRECEPTS.—Blair on Eloquence, etc.; Hart, Cicero de Oratore, Quintilian's Institutes, etc.; Lectures and Explanations by the Professor.

MODELS.—1. *Latin*. The Orations of Cicero; the Histories of Livy, Tacitus, Sallust, etc.; the Poems of Horace, Terence, etc.—translated, analyzed, and memorized.

2. *Greek*. The Orations of Demosthenes, St. Chrysostom, etc.; the Histories of Herodotus, Thucydides, etc.; the Poems of Sophocles, Euripides, Æschylus, Pindar, Anacreon, etc.—translated, analyzed and memorized.

3. *English*. The best British and American Orators, Historians and Poets—read, analyzed and memorized—compared with Latin and Greek Models.

PRACTICE.—Imitation in Latin, Greek and English, of the selections read and analyzed; Original Exercises in oratorical, historical and poetical composition.

Elocution.

Vocal-Culture.—Elocution of oratorical compositions, combining all the requisites of the voice for pleasing, convincing and persuading—emphasis, force, stress, as modified by the particular object which the speaker has in view.

Gesture-Drill.—Combination of the several varieties of gesture, and their judicious application to the different parts of a discourse.

Besides the regular class-drill, students of the Rhetoric Class attend the weekly debates of the Philopedian Society, of which they are expected to be members.

History.

Historical Essays on important controverted points are required from the Rhetoricians, both in class and in the Philopedian Society.

Natural Sciences.

Silliman's Principles of Physics; Well's Chemistry.

Mathematics.

Loomis' Spherical Trigonometry; Surveying and Analytical Geometry.

Religion.

The same as in the Class of Philosophy.

CLASS OF POETRY.

Literature.

The object of this class is the study of the nature of poetry, of the minor species of poetical composition, and of essay-writing as an introduction to discourses.

PRECEPTS.—Blair and Hart on the Nature of Poetry, etc.; Yenni's Prosody; Lectures and Explanations by the Professor.

MODELS.—1. *Latin.* Virgil; Cicero's "De Senectute" and "De Amicitia," etc.—translated, analyzed and memorized.

2. *Greek.* Homer's Iliad, Theocritus, etc.; Xenophon continued, Plato's Essays, etc.—translated, analyzed and memorized.

3. *English.* Selections from British and American Poets and Essayists—read, analyzed and memorized—compared with Latin and Greek specimens.

PRACTICE.—Imitation in Latin, Greek and English of the authors translated or read, and analyzed; Original Exercises in Poetry and essay-writing.

Elocution.

Vocal Culture.—Elocution of metrical compositions; rhythm, poetic melody; expression of the passions.

Gesture Drill.—Dramatic gesticulation.

Besides the regular class-drill, students of the Poetry Class attend the weekly debates of the Philopedian Society, of which they are expected to be members.

History.

Historical Essays on important controverted points are required from the Poets, both in class and in the Philopedian Society.

French.

Telemachus; Select Extracts; Exercises and Translations.

Mathematics.

Loomis' Geometry continued and concluded; Plane Trigonometry.

Religion.

The same as in the Class of Philosophy.

CLASS OF HUMANITIES.

Literature.

The object of this class is the study of the minor or incomplete species of prose compositions, viz: narrations and descriptions; letters and dialogues; sentiment and argument as a preparation for essay-writing. Metre and versification are also taught, as an introduction to poetry.

PRECEPTS.—Comparative Syntax repeated; Hart, etc., on the minor species of prose compositions; Explanations by the Professor.

MODELS.—1. *Latin.* Cicero's Letters; Select Narrations and Descriptions, etc., from Livy, etc.—translated, analyzed and memorized.

2. *Greek.* Choice Narrations, Descriptions, etc. (from Jacob's Greek Reader); Xenophon, etc.—translated, analyzed and memorized.

3. *English.* Specimens of Choice Narrations, etc., recommended by the Professor—read, analyzed and memorized.

PRACTICE.—In Latin, Arnold's Prose Composition, Third Part; in Greek, Arnold's Prose Composition, First Part continued; in Latin, Greek and English, imitations of the authors translated or read, and analyzed; Original Exercises in Narrations, Descriptions, etc., etc.

Elocution.

Vocal-Culture.—Elocution of the minor species of prose compositions—qualities of tone, pitch and voice suited to them.

Gesture-Drill.—Gestures adapted to the minor species of prose compositions.

History.

Fredet's Modern History continued; Fredet's Ancient History.

French.

Keetel's Method; Exercises in Translation.

Mathematics.

Loomis' Algebra completed; Loomis' Geometry, first four books.

Religion.

Short Catechism of the Archdiocese of Cincinnati, and Perry's Instructions on the *Virtues and Vices, Feasts and Fasts*, with full explanations adapted to the capacity of the pupils.

Practical instructions on the counsels of Christ, the religious state, religious orders; repetition and development of the instructions on *Devotions* given the preceding year; fuller explanation of

Indulgences, the different kinds, conditions, etc. Instructions on reading good books, avoiding bad books and bad company; dangerous occasions, amusements, etc.

INTERMEDIATE CLASS.

The object of this class is to enable young men, who have already made a good course of English and Mathematics, to enter, after a year's study, into one of the higher or collegiate classes. The textbooks used, and the matter taught, vary according to the proficiency of the student.

ACADEMIC DEPARTMENT.

The Academic Department is preparatory to the Collegiate, and corresponds to the High Schools of this country. It comprises three classes.

FIRST CLASS.

Literature.

The object of this class is to teach the different kinds of sentences and styles—thus to train the pupil to express himself with ease and elegance.

PRECEPTS.—Yenni's Latin Grammar on the Construction of Moods and Tenses; Goodrich's Greek Syntax; Murray's English Syntax repeated, with the corresponding Exercises, and Murray's Appendix on Style; Explanations by the Professor, with a special reference to the Comparative Grammar of the Languages studied, to the Analysis of Sentences and to the Formation of Style.

MODELS.—1. *Latin.* Cornelius Nepos; Cæsar de Bello Gallico, etc.
—translated, analyzed and memorized.

2. *Greek.* Appropriate Selections (from Jacob's Greek Reader)—translated, analyzed and memorized.

3. *English.* Specimens of Style, chosen by the Professor
—read, analyzed and memorized.

PRACTICE.—In Latin and Greek, the Exercises of Arnold's Prose

Compositions, corresponding to the Rules of Syntax studied ; in English, Exercises or Themes on the various kinds of Sentences ; Imitation of the Styles of the authors translated or read, and criticised, etc.

Elocution.

Vocal-Culture.—Elocution of compound sentences, as dependent upon their grammatical or rhetorical structure ; compound inflection, partial pauses and cadences.

Gesture-Drill.—Varieties of gestures adapted to the different kinds of compound sentences.

Application of the above in the delivery of choice extracts ; reading and declamation.

German.

Ahn's Method ; Menge's Reader.

History and Geography.

Fredet's Modern History ; Sadlier's Excelsior Geography, No. 3, Europe, Asia, Africa and Oceanica.

Mathematics.

Loomis' Algebra to Equations of the Second Degree.

Penmanship and Book-Keeping.

Mayhew's Book-keeping ; frequent exercise in these branches.

Religion.

Short Catechism of the Archdiocese of Cincinnati, and Perry's Instruction on *Prayer and the Sacraments*, with full explanations adapted to the capacity of the pupils.

Practical instructions on the nature of *Devotions*, as practiced in the Church—the principal kinds, etc. *Sacramentals.*—Blessings and blessed objects ; Indulgences ; Manner of administering Baptism in danger of death, of preparing one's self and others for death ; Acts of perfect contrition and daily examination of conscience.

SECOND CLASS.

Literature.

The object of this class is to accustom the pupil to arrange in correct grammatical sentences the words already learned, and to amplify his expressions by enlarging the range of his thoughts.

PRECEPTS —Yenni's Latin Grammar, Etymology repeated with all the Exceptions and Irregularities, and Syntax to the Construction of Moods and Tenses without the Exceptions; Goodrich's Greek Grammar to Syntax, with the Exceptions; Murray's English Grammar, Syntax with all the Exceptions.

MODELS.—1. *Latin*. Viri Illustres, etc.—translated, parsed and memorized.

2. *Greek*. Selections (from Jacob's Greek Reader)—translated, parsed and memorized.

3. *English*. Appropriate Extracts, selected by the Professor as illustrative of the Precepts—read, parsed and memorized.

PRACTICE —In Latin, the Exercises of Arnold's Prose Composition corresponding to the Rules of Syntax learned; in Greek, Brooks' Exercises continued; in English, Exercises on Objects or *Object Lessons*, with a special attention to the Arrangement of Words and the Amplification of Sentences.

Elocution.

Vocal-Culture.—Elocution of simple sentences; simple inflections, final pauses and cadences.

Gesture-Drill.—Combination of the elementary positions into significant gestures, interpreting the sense of a simple sentence.

Application of the above in the delivery of choice extracts; reading and declamation.

German.

Ahn's Method; Menge's German Reader.

History and Geography.

Goodrich's United States History continued; Sadlier's Excelsior Geography, No. 3, America.

Arithmetic.

Ray's Practical Arithmetic, from Proportion to the end.

Penmanship.

Frequent exercise in this branch.

Religion.

Short Catechism of the Archdiocese of Cincinnati on the *Commandments*, with full explanations adapted to the capacity of the pupils.

Practical instructions on the means of keeping holy the Lord's Day ; of assisting at Mass, Sermons, Benediction, etc. ; on the Ritual and Ceremonial of Divine Worship.

THIRD CLASS.

Literature.

The object of this class is to make the pupil acquire a copious supply of idiomatic words and expressions, by forming and fostering habits of inquiry.

PRECEPTS.—Yenni's Latin Grammar to Syntax, without the Exceptions, etc. ; Brooks' First Greek Lessons ; Murray's English Grammar to Syntax, with the Exceptions, and Syntax without the Exceptions.

MODELS.—1. *Latin.* Epitome Historiæ Sacræ—translated, parsed and memorized.

2. *Greek.* Examples in Brooks' Lessons—translated, parsed and memorized.

3. *English.* Familiar Extracts chosen and commented upon by the Professor, as illustrating the Precepts learned, etc.—read, parsed and memorized.

PRACTICE—In Latin, Themes on the Rules of Yenni's Grammar ; in Greek, the Themes in Brooks' Lessons ; in English, Exercises on Objects or *Object Lessons*, with a special attention to the correct use of words, etc.

Elocution.

Vocal-Culture. — Elocution of Words; Proper Pronunciation, Articulation, Accentuation.

Gesture-Drill.—Elementary Positions of the feet, arms and hands. Application of the above in the delivery of choice extracts. Reading and declamation.

German.

Ahn's Method; Menge's Reader.

History and Geography.

Goodrich's United States History; Sadler's Excelsior Geography, No. 2.

Arithmetic.

Ray's Practical Arithmetic, from Fractions to Proportion.

Penmanship.

Frequent exercise in this branch.

Religion.

Short Catechism of the Archdiocese of Cincinnati on the *Creed*, with full explanations adapted to the capacity of the pupils.

Practical Instructions on the manner of reciting the Rosary, with the Mysteries, the Angelus, the Stations, each under the different Articles of the Creed to which they belong.

Repetition of the Practical Instructions given in the Third Grammar Class, especially of those relating to the reception of the Sacraments of Penance and the Holy Eucharist.

II. THE COMMERCIAL COURSE.

The Commercial Course is designed to qualify young men for the various branches of business-life. It consists of two Departments—the Business Department and the Grammar Department.

BUSINESS DEPARTMENT.

The Business Department is devoted to purely Commercial studies, and intended to be an immediate preparation for business-life. It comprises two classes.

FIRST CLASS.

Book-Keeping.

Bryant and Stratton's Double Entry—Partnership, Jobbing and Importing, Agencies, Commission, Banking.

Commercial Law.

Theophilus Parsons'—Explanations by the Professor.

Arithmetic.

Ray's Higher Arithmetic, from Exchange to the end.

Composition.

Essays on subjects connected with Commercial matters.

Penmanship.

Daily exercise in this branch.

German.

Ahn's Method; Menge's Reader.

Religion.

Short Catechism of the Archdiocese of Cincinnati, and Perry's Instructions on the *Virtues and Vices, Feasts and Fasts*, with full explanations adapted to the capacity of the pupils.

Practical Instructions on the Counsels of Christ—the Religious State, Religious Orders. Repetition and Development of the Instructions on *Devotions* given the preceding year. Fuller explanation of Indulgences—the different kinds, conditions, etc., etc.

SECOND CLASS.

Book-Keeping.

Bryant and Stratton's Single Entry complete, and Double Entry to Partnership.

Business Forms.

Notes, Checks, etc.

Arithmetic.

Ray's Higher Arithmetic, to Exchange.

Composition.

Business Letters and Communications.

Penmanship.

Daily exercise in this branch.

German.

Aln's Method; Menge's Reader.

Religion.

Short Catechism of the Archdiocese of Cincinnati, and Perry's Instructions on *Prayer* and *the Sacraments*, with full explanations adapted to the capacity of the pupils.

Practical Instructions on the nature of *Devotions*, as practiced in the Church; the principal kinds, etc. *Sacramentals*—Blessings and Blessed Objects; Indulgences; Manner of administering Baptism in danger of Death; of preparing one's self and others for Death; Acts of Perfect Contrition and Daily Examination of Conscience.

GRAMMAR DEPARTMENT.

The Grammar Department is intended mainly as a preparation for the Business Department. It likewise admits pupils who wish to follow the Classical Course, and who are not yet sufficiently advanced in English to begin the study of Latin and Greek. It comprises three classes.

FIRST CLASS.

Language.

PRECEPTS—Murray's Grammar—Syntax, with all the Notes and Exceptions; Murray's Exercises, corresponding to the Rules, etc.; Analysis of Sentences; Punctuation.

MODELS.—Appropriate Extracts, selected by the Professor from the History, or other book, as illustrative of the Precepts—memorized, analyzed and parsed etymologically and syntactically.

PRACTICE.—Written Exercises on Objects or *Object Lessons*, with special attention to the different kinds of sentences and styles.

Elocution.

Vocal-Culture—Elocution of Compound Sentences, as dependent upon their Grammatical or Rhetorical Structure; Compound Inflections; Partial Pauses and Cadences.

Gesture-Drill.—Varieties of Gestures, adapted to the different kinds of Compound Sentences.

Application of the above, in the delivery of Choice Extracts; Declamation, and daily exercise in reading.

Arithmetic.

Ray's Practical Arithmetic, from Proportion to the end.

Penmanship.

Daily exercise in this branch.

Rudiments of Physics.

The Rudiments of the Natural Sciences are taught by means of the *Object Lessons*, given and explained by the Professor.

History and Geography.

Goodrich's United States History; Sadlier's Excelsior Geography, No. 3.

German.

Ahn's Method; Menge's Reader.

Religion.

Short Catechism of the Archdiocese of Cincinnati on the *Commandments*, with full explanations adapted to the capacity of the pupils.

Practical Instructions on the manner of keeping holy the Lord's Day; of assisting at Mass, Sermons, Benediction, etc.; on the Ritual and Ceremonial of Divine Worship

SECOND CLASS.

Language.

PRECEPTS.—Murray's Grammar—Etymology, with all the Rules and Exceptions; and Syntax, without the Notes and Exceptions. Murray's Exercises, corresponding to the Rules, etc. Rules for the use of the Period, Interrogation and Exclamation mark. Hazen's Speller and Definer.

MODELS.—Appropriate Extracts, selected by the Professor, from the History or other book, as illustrative of the Rules—read, memorized and parsed etymologically and syntactically.

PRACTICE.—Written Exercises on Objects or *Object Lessons*, with special attention to the Arrangement of Words, and the Amplification of a Sentence.

Elocution.

Vocal-Culture.—Elocution of Simple Sentences; Simple Inflections; Final Pauses and Cadences.

Gesture-Drill.—Combination of the Elementary Positions into significant Gestures, interpreting the sense of a Simple Sentence. Application of the above in the delivery of Choice Extracts. Declamation and daily exercise in Reading, from the "Young Catholic's Fourth Reader."

Arithmetic.

Ray's Practical Arithmetic, from Fractions to Proportion.

Penmanship.

Daily exercise in this branch.

Rudiments of Physics.

The Rudiments of the Natural Sciences are taught by means of the *Object Lessons*, given and explained by the Professor.

History and Geography.

Goodrich's United States History; Sadlier's Excelsior Geography, No. 2.

German.

Ahn's Method; Menge's Reader.

Religion.

Short Catechism of the Archdiocese of Cincinnati on the *Creed*, with full explanations adapted to the capacity of the pupils.

Practical Instructions on the manner of reciting the Rosary with the Mysteries, the Angelus the Stations—each under the different articles of the Creed to which they belong. Repetition of the Practical Instructions given during the preceding year, especially of those relating to the reception of the Sacraments of Penance and the Holy Eucharist.

THIRD CLASS.

Language.

PRECEPTS.—Murray's Small Grammar; Hazen's Speller and Definer.

MODELS.—Appropriate Extracts, selected by the Professor, from the History or the Reader, as illustrative of the Rules—memorized and parsed, etymologically.

PRACTICE.—Written Exercises on Objects or *Object Lessons*, with special attention to the correct use of words, etc.

Elocution.

Vocal-Culture. — Elocution of Words, Proper Pronunciation, Articulation, Accentuation.

Gesture-Drill.—Elementary Positions of the feet, arms and hands.

Application of the above in the delivery of Choice Extracts. Declamation and daily exercise in Reading from the "Young Catholic's Fourth Reader."

Arithmetic.

Ray's Rudiments, or Ray's Practical to Vulgar Fractions included.

Penmanship.

Daily exercise in this branch

History and Geography.

Gilmour's Bible History; Sadlier's Excelsior Geography, No. 2.

German.

Ahn's Method; Menge's Reader.

Religion.

Short Catechism of the Archdiocese of Cincinnati *entire*, with simple explanations of the literal meaning of the words.

Practical Instructions on the manner of making the Sign of the Cross, Genuflection, etc.; of reciting the Ordinary Prayers, etc.; of receiving the Sacraments of Penance and the Holy Eucharist, etc., etc.

SOCIETIES.

THE PHILOPÆDIAN SOCIETY,

Founded in 1841, is composed of students belonging to the Collegiate Department. Its principal object is to foster a taste for literature and eloquence. It meets once a week to exercise its members in debate, and invites the attendance of honorary as well as of regular members.

OFFICERS.

MR. M. P. DOWLING, S. J., *President.*

" WILLIAM QUINN, *Vice-President.*

" PHILIP COSGRAVE, *Recording Secretary.*

" ADOLPH GRIMM, *Corresponding Secretary.*

" LOUIS KELLINGER, *Treasurer.*

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" EDWARD HART, } *Censors.*

" PATRICK CORCORAN, } *Committee*

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SUMMARY.

Collegiate Department,	-	-	61
Academic Department,	-	-	119
Business Department,	-	-	18
Grammar Department,	-	-	73
Total	-	-	271

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 " THOMAS NOLAN,
 " JOSEPH SHEE,
 " JOHN KELLY,
 " JAMES MURPHY.

Arithmetic.

- First Premium:* EDWARD GREVER,
Second Premium: WILLIAM BROCKMANN,
Distinguished: JOSEPH GARRIGAN,
 " THOMAS NOLAN,
 " WILLIAM BABBITT,
 " HENRY GERDES,
 " JOSEPH SHEE,
 " FRANCIS LAMPING.

German.

- First Premium:* JOSEPH GROTE,
Second Premium ex æquo: { MICHAEL DUMLER,
 J. A. KLIMPER,
Distinguished: FRANCIS WENSTRUP,
 " HENRY GERDES,
 " CLEMENT VOSS,

Distinguished: WALTER STALL,
 " J. J. QUINN,
 " HENRY MERSMAN.

Penmanship.

First Premium: WALTER MARSHALL,
Second Premium: CHRISTOPHER ELSTRO,
Distinguished: EDWARD GREVER,
 " JOHN McKEOWN,
 " JOHN ARCHINGER,
 " JAMES MURPHY,
 " MICHAEL DUMLER,
 " EUGENE MULLER.

Premiums for Distinctions.

THOMAS NOLAN, 5,
 JOSEPH GROTE, 4,
 FRANCIS WENSTRUP, 3.

THIRD CLASS.

(DIVISION B.)

Catechism.

First Premium: CLEMENS VOSS,
Second Premium: THEODORE FREY,
Distinguished: CHARLES BURKART,
 " MICHAEL EILERS,
 " JAMES KINSELLA,
 " WILLIAM WOLKING,
 " JAMES TEMPLETON,
 " JOSEPH VEERKAMP.

Latin.

First Premium: WILLIAM WOLKING,
Second Premium: MICHAEL EILERS,
Distinguished: THEODORE FREY,
 " CLEMENT VOSS,

Distinguished: JOSEPH VEERKAMP,
 " JAMES FAULKNER,
 " HERMAN MOELLER,
 " CHARLES BURKART.

Greek.

First Premium ex æquo: { MICHAEL EILERS,
 CLEMENT VOSS,

Distinguished: WILLIAM WOLKING,
 " THEODORE FREY,
 " JOSEPH VEERKAMP,
 " HERMAN MOELLER,
 " PETER HANLON,
 " JAMES FAULKNER.

English Grammar.

First Premium: MICHAEL EILERS,
Second Premium: WILLIAM WOLKING,
Distinguished: DANIEL HERIDER,
 " CLEMENT VOSS,
 " JAMES KINSELLA,
 " THEODORE FREY,
 " JAMES FAULKNER,
 " JAMES TEMPLETON.

History and Geography.

First Premium: WILLIAM WOLKING,
Second Premium: JOSEPH VEERKAMP,
Distinguished: CLEMENT VOSS,
 " THEODORE FREY,
 " MICHAEL EILERS,
 " DANIEL HERIDER,
 " JAMES TEMPLETON,
 " JAMES KINSELLA.

Arithmetic.

First Premium: CLEMENT VOSS,
Second Premium: DANIEL HERIDER,

<i>Distinguished :</i>	PETER HANLON,
"	JAMES FAULKNER,
"	JAMES KINSELLA,
"	WILLIAM WOLKING,
"	MICHAEL EILERS,
"	THEODORE FREY.

Penmanship.

First Premium : DANIEL HERIDER,

Second Premium : CLEMENT VOSS,

Distinguished : MICHAEL EILERS,

" JAMES KINSELLA,

" JOSEPH VEERKANP,

" BERNARD SCHAAF,

" CHARLES BURKART,

" ROBERT NOONAN.

Premiums for Distinctions.

JAMES KINSELLA, 5,

JAMES FAULKNER, 4,

CHARLES BURKART, 3,

JAMES TEMPLETON, 3,

HERMAN MOELLER, 3.

COMMERCIAL COURSE.

BUSINESS DEPARTMENT.

SECOND CLASS.

Catechism.

- First Premium :* HENRY MOSS,
Second Premium : JOHN W. HOPKINS,
Distinguished : TIMOTHY ENRIGHT,
" GERHARD VON LAHR,
" JAMES RUSSELL,
" THOMAS BROSNAN.

Book-keeping.

- First Premium :* THOMAS BROSNAN,
Second Premium : HENRY MOSS,
Distinguished : GERHARD VON LAHR,
" JOHN CONNERS,
" JAMES RUSSELL,
" JOSEPH LEONARD.

Arithmetic.

- First Premium :* HENRY MOSS,
Second Premium : THOMAS BROSNAN,
Distinguished : CHARLES EVANS,
" TIMOTHY ENRIGHT,
" DENNIS MCGUIRE,
" MARTIN NEVILLE.

English.

First Premium: RICHARD O'BRIEN,
Second Premium: HENRY MOSS,
Distinguished: GERHARD VON LAHR,
 " THOMAS BROSNAN,
 " JAMES RUSSELL,
 " TIMOTHY ENRIGHT.

Original Composition.

First Premium: JOHN W. HOPKINS,
Second Premium: THOMAS BROSNAN,
Distinguished: HENRY MOSS,
 " TIMOTHY ENRIGHT,
 " JOHN CONNERS,
 " JAMES RUSSELL.

GRAMMAR DEPARTMENT.

FIRST CLASS.

Christian Doctrine.

First Premium: GEORGE VONDERAHE,
Second Premium: EMILE JONTE,
Distinguished: MICHAEL MCGUIRE,
 " FRANCIS HOFFER,
 " WILLIAM FEIGHERY,
 " JAMES WILLIAMS.

English.

First Premium: GEORGE VONDERAHE,
Second Premium: MICHAEL MCGUIRE,
Distinguished: EMILE JONTE,
 " WILLIAM FEIGHERY,
 " JAMES WILLIAMS,
 " FRANCIS HOFFER.

*History and Geography.**First Premium:* GEORGE VONDERAHE,*Second Premium:* EMILE JONTE,*Distinguished:* FRANCIS HOFFER,

" MICHAEL MCGUIRE,

" WILLIAM FEIGHERY,

" JAMES WILLIAMS.

*Arithmetic.**First Premium:* JAMES WILLIAMS,*Second Premium ex æquo:* { MICHAEL MCGUIRE,
FRANCIS HOFFER,*Distinguished:* GEORGE VONDERAHE,

" WILLIAM FEIGHERY,

" EMILE JONTE.

*Book-keeping.**First Premium:* GEORGE VONDERAHE,*Second Premium:* FRANCIS HOFFER,*Distinguished:* EMILE JONTE,

" WILLIAM FEIGHERY,

" JAMES WILLIAMS,

" MICHAEL MCGUIRE.

*Penmanship.**First Premium:* GEORGE VONDERAHE,*Second Premium ex æquo:* { MICHAEL MCGUIRE,
EMILE JONTE,*Distinguished:* JAMES WILLIAMS,

" WILLIAM FEIGHERY,

" FRANCIS HOFFER.

Premium for Distinctions.

WILLIAM FEIGHERY, 6.

SECOND CLASS.

Catechism.

- First Premium:* LAWRENCE POLAND,
Second Premium: HENRY FOELLER,
Distinguished: BERNARD MACKE,
 " CHARLES ELBEN,
 " JOSEPH McKEOWN,
 " JOSEPH LANGELIER.

Bible History.

- First Premium:* LAWRENCE POLAND,
Second Premium: HENRY FOELLER,
Distinguished: JOSEPH McKEOWN,
 " BERNARD MACKE,
 " HENRY CURRIE,
 " ANTHONY FRIES.

English Grammar.

- First Premium:* HENRY CURRIE,
Second Premium: LAWRENCE POLAND.
Distinguished: BERNARD MACKE,
 " HENRY FOELLER,
 " JOSEPH McKEOWN,
 " JOSEPH LANGELIER.

German.

- First Premium:* THOMAS NOLAN,
Second Premium: JOHN KELLY,
Distinguished: JAMES KINSELLA,
 " WILLIAM BABBITT,
 " JAMES WILLIAMS,
 " DANIEL HERIDER,
 " EUGENE MULLER,
 " TIMOTHY ENRIGHT,
 " JOHN HOPKINS.

Arithmetic.

First Premium: HENRY FOELLER,
Second Premium: BERNARD MACKE,
Distinguished: ANTHONY FRIES,
 " CHARLES ELBEN,
 " JOSEPH LANGELIER,
 " LAWRENCE POLAND.

Geography.

First Premium: LAWRENCE POLAND,
Second Premium: CHARLES ELBEN,
Distinguished: JOSEPH MCKEOWN,
 " HENRY CURRIE,
 " JOSEPH LANGELIER,
 " HENRY FOELLER.

Penmanship.

First Premium: ANTHONY FRIES,
Second Premium: HENRY FOELLER,
Distinguished: BERNARD MACKE,
 " JOSEPH LANGELIER,
 " CHARLES ELBEN,
 " WILLIAM GREIWE.

Premiums for Distinctions.

JOSEPH LANGELIER, 5,
 JOSEPH MCKEOWN, 3.

THIRD CLASS.

Catechism.

First Premium: EDMUND WIER,
Second Premium: JOHN CARNEY,
Distinguished: MATTHIAS DEMAND,
 " ALFRED BOYLE,
 " GEORGE ENNEKING.

Bible History.

First Premium: JOHN CARNEY,
Second Premium ex æquo: { SIGISMUND HAHN,
 JOHN HAEFNER,
Distinguished: EDMUND WIER,
 " ALFRED BOYLE.

English Grammar.

First Premium: JOHN CARNEY,
Second Premium: MATTHIAS DEMAND,
Distinguished: JOHN HAEFNER,
 " SIGISMUND HAHN,
 " GEORGE ENNEKING.

Arithmetic.

First Premium: JOHN HAEFNER,
Second Premium: JOHN CARNEY,
Distinguished: MATTHIAS DEMAND,
 " EDMUND WIER,
 " GEORGE ENNEKING.

Geography.

First Premium: SIGISMUND HAHN,
Second Premium: JOHN HAEFNER,
Distinguished: JOHN CARNEY,
 " MATTHIAS DEMAND,
 " ALFRED BOYLE.

Penmanship.

First Premium: MATTHIAS DEMAND,
Second Premium: JOHN CARNEY,
Distinguished: JOHN HAEFNER,
 " GEORGE ENNEKING,
 " EDMUND WIER.

Premiums for Distinctions.

GEORGE ENNEKING, 4,
 ALFRED BOYLE, 3.

The following Students distinguished themselves by their good conduct and diligent application to study during the year:

CLEARY, RICHARD	DROPPELMANN, JOSEPH
CORCORAN, PATRICK	GROTE, FRANCIS
COSGRAVE, PHILIP	MOORMANN, ROBERT
KLEINE, EDWARD	PARDIECK, BERNARD
QUINN, WILLIAM	RYAN, HUGH
BLAU, JOHN	VOSS, HENRY
BOEH, CHARLES	WILLENBORG, JOSEPH
GRIMM, ADOLPH	ARCHINGER, GEORGE
HUVET, HERMAN	BABBITT, WILLIAM
ROWEKAMP, HENRY	BROCKMANN, WILLIAM
SCHRODER, CHARLES	BERENS, BERNARD
SEBASTIANI, THEODORE	DUMLER, MICHAEL
GREIFENKAMP, BERNARD	GROTE, JOSEPH
HEMANN, JOHN	HEMANN, FREDERIC
KELLINGER, LOUIS	KELLY, JOHN
OVERBECK, WILLIAM	LAMPING, FRANCIS
OLDEGEERING, J. H.	LAMMERT, GEORGE
PECKSKAMP, AUGUSTUS	NOLAN, THOMAS
WILKE, JOHN	SHEE, JOSEPH
CLOUD, JOSEPH	BURKART, CHARLES
CORCORAN, RICHARD	FREY, THEODORE
DIERCKES, ALBERT	HERIDER, DANIEL
KOHMESCHER, ALOYSIUS	KINSELLA, JAMES
LASANCE, FRANCIS	VEERKAMP, JOSEPH
MOORMANN, FRANCIS	VOSS, CLEMENT
SEBASTIANI, FRANCIS	WOLKING, WILLIAM
RIELAG, JOSEPH	ENRIGHT, TIMOTHY
ARZENO, JOSEPH	HOPKINS, JOHN D.
AUSTING, ALOYSIUS	MOSS, HENRY

BRUHL, THEODORE	FEIGHERY, WILLIAM
CAHILL, FRANKLIN	JONTE, EMILE A.
DOEBELE, FRANCIS	VONDERAHE, GEORGE
SHERIDAN, WILLIAM	CURRIE, HARRY
FITZGERALD, CHARLES	CURRIE, CHARLES
FLANNERY, JAMES	DRURY, JAMES
HOEFFER, MICHAEL	POLAND, LAWRENCE
LANG, FRANCIS	BOYLE, ALFRED
KELLY, NICHOLAS	CARNEY, JOHN
KUHLMANN, GEORGE	DEMAND, MATTHIAS
MARA, FRANCIS X.	ENNEKING, GEORGE
NOLAN, WILLIAM	FOELLER, HENRY
WORPENBERG, CHARLES	FRIES, ANTHONY
BAUMANN, JAMES	HAEFNER, JOHN
CONAHAN, JAMES E.	MACKE, BERNARD

WIER, EDMUND

This list includes those only who spent the greater part of the session in the College, and therefore many deserving Students who entered about Easter time, or left before the close of the session, are not mentioned.

The next session will open on Monday, September 3, 1877.

ST. XAVIER CADETS.

A military company has been organized under the name of St. Xavier Cadets, whose object it is, besides contributing to the physical training of the students, to add solemnity to Collegiate celebrations.

Officers.

- MR. J. E. KENNEDY, S. J., Moderator,
 " RICHARD OLEARY, Captain,
 " CHARLES POLAND, 1st Lieutenant,
 " EDWARD HART, 2d Lieutenant,
 " LOUIS LUTKEHAUS, 1st Sergeant,
 " LOUIS KELLINGER, 2d Sergeant,
 " THEODORE SEBASTIANI, 3d Sergeant.

APPENDIX.

MATTER AND SPECIMEN-QUESTIONS OF THE EXAMINATIONS IN THE COLLEGIATE DEPARTMENT.*

Class of Philosophy.

First Term.

Quæstiones ex Logica Minori.

1. Logicæ definitio et divisio.
2. De prima mentis operatione seu de simplici apprehensione.
3. Terminorum divisio.
4. De varia terminorum suppositione.
5. Definitio—Divisio—earumque leges.
6. De secunda mentis operatione nempe de judicio, deque judicii expressione seu de propositione.
7. Varia propositionum divisio secundum quantitatem et qualitatem.
8. De propositionum proprietatibus quibusdam, nempe de oppositione, de æquipollentia et conversione.
9. De tertia mentis operatione seu de ratiocinio deque syllogismo in quo ratiocinii expressio continetur.
10. Leges syllogismi exponuntur.
11. De figuris et modis syllogismorum.

* To confine this Appendix within reasonable limits, the questions on Religion, the Mathematics, the Natural Sciences, etc., etc., are here omitted. Moreover, the questions on Literature are given only in part; but those presented are a fair specimen of the others that were drawn up for the examinations.

Theses ex Logica Majore.

De scepticismo.

1. Universalis dubitatio est physice impossibilis.
2. Ut philosophiæ opus sit possibile debet philosophus veritates aliquas admittere sine demonstratione.
3. Veritates, quæ ante omnem demonstrationem possunt et debent admitti sine demonstratione sunt: 1° existentia propria: 2° principium contradictionis: 3° aptitudo humanæ mentis ad veritatem cognoscendam.

De mediis assequendæ veritatis.

4. Interior sensus in perceptione propria falli non potest.
5. Sensus externi, si nullum adsit impedimentum in organo vel in medio, falli nequeunt.
6. Judicia quæ intellectus efformat, innixus testimonia conscientiæ, sunt immunia a falsitate.
7. Intelligentia in suis judiciis proferendis falli non potest.
8. Mens præmissis assentiens nequit non assentire conclusioni.
9. Ratiocinium est medium tutissimum novas acquirendi veritates.
10. Testimonium humanum in quibusdam adjunctis plenam sibi fidem vindicat, ideoque humana auctoritas interdum est medium comparandi certitudinem.
11. Divina revelatio nequit esse unicum aut tempore primum criterium veritatis.
12. Neque tale criterium est reponendum, ut vult Lamennais, sive in auctoritate, sive in consensu generis humani.
13. Conscientiæ testimonium nequit esse supremum criterium veritatis.
14. Supremum criterium, secundum quod judicamus de veritate nostrarum cognitionum, est objectiva rei evidentia.

De principiis seu axiomatibus.

15. Omnia judicia in duas tantum classes dividuntur; alia nempe sunt analytica et alia sunt synthetica: hinc tertium judiciorum genus a Kantio introductum, quod nobis exhibet judicia synthetica a priori, non est admittendum.
16. Primum principium est contradictionis principium.
17. Principium causalitatis, hoc est: *Non datur effectus sine causa*, est principium omnino certum et analyticum.

Theses de Deo.

18. Existentia Dei a priori demonstrari non potest.
19. Existentia entis improducti et necessarij probatur—Primo, argumento metaphysico; secundo, argumento physico; tertio, argumento morali.
20. Consensus omnium populorum in admittenda existentia alicujus Supremi Numinis non potest repeti, ut volunt Athei, sive ab educationis præjudiciis aut a fraude legislatorum, sive ab ignorantia vel a timore populorum.
21. Deus est ens infinite perfectum.
22. Omnes perfectiones sunt in Deo, ita tamen ut perfectiones simplices sint in ipso formaliter; mixtæ autem, seu perfectiones appellatæ secundum quid sint in ipso eminenter vel virtualiter.
23. Deus est simplicissimus.
24. Deus est unicus.

Rhetoric Class.

First Term.

MATTER OF THE EXAMINATION.

PRECEPTS—(a) General. Blair's Rhetoric, Lectures, xxv.—xxix., and xxxi.—xxxvii.

(b) Special. Explanations drawn from:

1. *Latin*.—Quintilian, Kleutgen (*Ars Dicendi*), Du Cygne, *Bibliotheca Rhetorum*, Fons Eloquentiæ, Cicero de Oratore, Lytton.
2. *Greek*.—Same sources: Additional from Felton's. Ancient and Modern Greece.
3. *English*.—Same: Additional from Rollin's *Belles Lettres*, Broeckaert's *Jeune Litterateur*, Day's *Rhet. Praxis*, Potter, Kerl, etc.

MODELS—1. *Latin*.—Cicero Pro Lege Manilia. Horace B 1. Odes 1, 2, 3, 7, 10, 12, 14, 15, 24.

2. *Greek*.—St. Chrysostom for Eutropius; Demosthenes, First Philippic.
3. *English*.—Best British and American orators. (See questions.)

Memory.—Pro Lege Manilia, exordium, narration, proposition, division, first and second parts. (About nine pages.)

PRACTICE—1. *Latin*.—Version, theme, imitation of selections, original exercises.

2. *Greek*.—Version, theme founded on words and phrases occurring in the authors.
3. *English*.—Imitation of models; original exercises in oratorical and poetical composition.

SPECIMEN QUESTIONS.

I. PRECEPTS.

PAPERS ON—

1. *Eloquence*. Definition, degrees.
2. *Conduct of a Discourse* in all its parts.
3. *Delivery*. Importance—means to be understood and to please.
4. *Means of improving in eloquence*.
 1. Moral and intellectual qualifications.
 2. Value of (a) industry; (b) attention to models; (c) exercise in composition; (d) study of critical writers.
5. *Comparative merits of the ancients and moderns*.
 - (a) Fallacy of decrying ancient classics.
 - (b) Caution against implicit veneration.
 - (c) Favorable circumstances of ancient time.
 - (d) Recommendations.

Note—A knowledge of the precepts is required rather than elegance of diction.

SINGLE QUESTIONS.—1. Definition and degrees of eloquence—difference between conviction and persuasion. (Lect. 25.)

2. Cicero. Excellencies and defects; compared with Demosthenes. (26.)
3. Requisites for a lawyer's success. Directions for speaking at the bar. (28.)
4. Rules for introduction and division of a discourse. (31.)
5. Rules for disposition of arguments. Remarks on the pathetic part. (32.)
6. Importance of delivery. Requisites. (33.)
7. Some means of improving in eloquence. (34.)
8. Explain a remarkable phenomenon in the display of genius; fallacy of decrying ancient classics; caution.

II. MODELS.

LATIN.

PRO LEGE MANILIA.

1. Point out exordium, narration, and division, giving the ruling ideas of each.
2. Translate III. 7, 8, stating:—
 - (a) What circumstances added cruelty to the massacre.
 - (b) Difference between *insedit* and *inveteravit*, *necandos* and *trucidandos*.
 - (c) Explanation of construction *quod egerunt*.
 - (d) What words mean *wipe out that stain, previous war, fix itself deeply, carry off victory?*
3. Translate IX. 22, pointing out a few idioms.
4. Give a brief resumé of facts which show (a) Pompey's military skill, (X. 28,) and (b) his valor, (XI. 30, 31).
5. Narrate briefly the Roman disasters, (XII. 32, 33).
6. Trace the course of Pompey, (XII. 34, 35).
7. Repeat from memory:—
 - (a) Exordium to "putavi," (I. 1).
 - (b) "Quoniam reportarint," (III. 7).
 - (c) "Regno" "arbitrantur," (V. 12).
8. Give the original of:
 - (a) Nor ought you overlook the last point, etc., (Translation of VII. 17).
 - (b) But now, perhaps, it will be asked, etc., (Translation of IX. 22).
 - (c) Accordingly he was able, etc., (Translation of IX. 25).

ODES OF HORACE.

1. What qualities as a poet and a man make Horace popular? His defects?

2. Give the scale of metre in which the 1, 2, 3, 7, 10, 14, 15, 24 Odes are written, by scanning the first stanza of each.
3. Give the subject of the first and second Odes.
4. Translate Ode I. 1-6, telling apropos of:—
 - (a) "Olympicum"—various Grecian games and combats.
 - (b) "Metaque"—construction of the hippodrome.
 - (c) "Palma"—rewards.
 - (d) "Evehit"—Roman idea of glory.
5. Translate Ode II. 21-24. Explain "vitio—rara."
6. Translate four or five epigrammatic expressions in Ode III. Give some examples of daring.
7. Translate Ode X. 1-8, telling who was Mercury, as gathered from allusions in this Ode.
8. Interpret the allegory, Ode 14.

GREEK.

DISCOURSE ON EUTROPIUS.

1. State the circumstances of its delivery, and general character of the author's oratory and style.
2. Translate
Paragraph 1, giving:—
 - (a) Brief criticism of the exordium.
 - (b) Composition of *εἵκαιρον, περιβολή, ἵπποδρομίαις, συμπόσια, παρελθόντος.*
 - (c) Latin and English words derived from *λαμπάδες, χοροί, άνεμος, πνεύμα, νεύρα, τέχναι, νῆξ.*
 - (d) Latin expressions corresponding to *ἀκρατος, πρὸς χάριν.*
3. Translate beginning of III., giving:—
 - (a) Composition of *ἐπεμβαίνων, ὑπέμεινε, οἰκοθεν.*
 - (b) Derivation of *παιδεύων, ἀνθρωπίνων, ὀνομάση.*
 - (c) Construction of the sentences.
 - (d) Force of *ἐπεμβαίνων, πῶς γένοιτο, οἰκοθεν.*
4. Translate V.
 - (a) Parsing *μεγάλα, ἀποπεσοῦνται.*

- (b) Giving literal meaning of *συνεσταλμενον, γραφαι*.
- (c) English words derived from *φλεγμονην, καθαίρει, φιλοσοφειν* *δοξα*.
- 5. State arguments recapitulated in the Peroration.
- 6. Give a general analysis of the discourse, with a few critical remarks.

FIRST PHILIPPIC.

- Translate some feigned dialogue in the oration.
- 2. Translate 28, 29, explaining Greek coinage and money values as gathered from this passage.
- 3. What hiatus in the text?
- 4. What important precept does the orator lay down in 39?
- 5. Give the main division of the oration.
- 6. Mention an ingenious illustration sometimes imitated in modern times, in Part III.
- 7. Point out some brief and forcible interrogations. (44.)
- 8. What was the policy of Philip? How did he deceive the Athenians, as hinted in 49?

III. PRACTICE.

LATIN.

VERSION.—Put into Latin, using expressions in Cicero Pro Lege Manilia, XIV. 40, 41.

“You display such unexampled ability, such unheard-of skill, that every one in this city looks upon you as descended from heaven. You are on a par with the lowest in affability, though in dignity superior to the highest. May new winds bear you swiftly to pleasure and delight.”

THEME.—Put into Latin:—

Tell me not in mournful numbers,
 "Life is but an empty dream!"
 For the soul is dead that slumbers,
 And things are not what they seem.

—*Longfellow.*

TO HIS NATIVE LAND.

Wert thou all that I could wish thee, great, glorious, and free,
 First flower of the earth, and first gem of the sea,
 I might hail thee with prouder, with happier brow;
 But oh! could I love thee more deeply than now?

—*Moore.*

POLONIUS TO LAERTES.

My blessing with you!
 And these few precepts in thy memory,
 Look thou character (impress); give thy thoughts no tongue,
 Nor any unproportioned thought his act.
 Be thou familiar, but by no means vulgar;

* * * * *

Give every man thy ear, but few thy voice;
 Take each man's censure, but reserve thy judgment;

This, above all, etc.

—*Shakespeare.*

ORIGINAL.—Write a couple of Latin sentences on the constancy
 of the martyrs, in imitation of XI. 29, 30, 41. Pro Lege Man.

In eulogy of Pius IX. (XIV. 40. Id.)

On the good fortune of Washington or achievements of
 Gen. Grant. (XVI. 47, 48.)

GREEK.

VERSION.—Put into Greek, (using expressions in 1 Philip, 33–35.)

"You will determine, as occasion requires, when to
 employ the troops. You will furnish the supplies of
 soldiers, ships and cavalry; and, after completing your
 remaining preparations, will oblige the whole force to
 continue in the service. I demand from your General

an account of his conduct; this is stated in my bill. If you do as you ought, you will cease to be always talking without doing anything else."

THEME.—Put into Greek, apropos of Eutrop. V., VI.

Multum in Parvo.

The other boys have many faults, the poets only two,
Nothing right they say, nothing right they do.

Displaying Sympathy.

Poor man.—Some one took my valise. (σακκος.)

Rich man.—I feel pain for your grief.

Poor man.—All my medicine was in it.

Rich man.—I pity the thief.

ENGLISH.

In imitation of St. Chrysostom, write:—

1. Appeal for the release of Napoleon I. from St. Helena.
2. Defense of the late Secretary of War Belknap.
3. Prayer for the pardon of Major Andre.
4. Plea for Robert Emmet.
5. Application for release of a murderer remanded to prison from the scaffold.

Principal points of the Model.

Objects.—1. To save Eutropius. 2. Show vanity of human affairs.
3. To make the offender repent.

Exordium.—All greatness vanished; the foe prostrate.

Proposition.—Vanity of life to be remembered. Elevation vain and dangerous.

Confirmation.—Of this Eutropius a proof. His conduct in prosperity and adversity.

Pathetic.—Tableaux of his present miserable state.

Refutation.—Apparent zeal actuates his enemies; for religion demands his pardon, because,

Objections.—1. He has insulted the Church. Ans. God wishes him to feel her power.

2. No glory in pardoning such a wretch. Ans. Jesus pardoned a harlot.

3. He made the law. Ans. He has repented.

Peroration.—Pray for him to God; intercede with the Emperor; show mercy, that you may obtain mercy.

In imitation of *Pro Lege Manilia*, write:—

1. Speech on the peaceful solution of the Presidential difficulty.

2. Why either Hayes or Tilden should be declared President.

The Model may be changed thus:—

End.—To have N. elected.

Introduction.—Gain, (a) benevolence, (b) attention, (c) docility.

Proposition.—I will commend my candidate (or plan).

Exposition.—Injurious effects of this doubt on the country.

Division.—1. Settlement necessary on account of the nature of the difficulty.

2. The difficulty momentous and dangerous.

3. The proper way of settling it—my plan.

PART I.—There are at stake—1. Our national glory; 2. Our foreign relations; 3. Our revenues; 4. Private fortunes; (the rest similarly).

Write in imitation of *First Philippic*, an address—

1. To soldiers after an unsuccessful battle.

2. Convicts about to be discharged from prison

3. To indolent and despondent scholars.

4. On earnestness in overcoming faults.

5. On repentance.

6. On combating the spirit of the world.

7. On resistance to the Turk on the part of the oppressed Christians.

8. On the dangers of our country.

9. On despondency in the face of difficulties.

A few points of the model are:—

3 PARTS: 1. Don't despair. 2. Ways and means of action. 3. Motives for vigorous action.

Part I. (Modified.) (a) You might despair, if you had done your best.

(b) Example: Others would be like you, if they had despaired.

(c) Your own conduct at other times and in other matters.

(d) Success easy—God assists the willing.

(e) The enemy only a mortal like you.

(f) He is great through your cowardice, rather than his strength.—(And so for the rest.)

Class of Poetry.

First Term.

MATTER OF THE EXAMINATION.

PRECEPTS.—1. General. Blair's Lectures on Poetry, etc., xxxviii.—xlv. Hart's Composition and Rhetoric, c. vii. Parker's Aids. Hood.

2. Particular. *Latin*. Yenni's Prosody; Bullions' Prosody.

Greek.—Bullions' Prosody; Goodrich's Prosody.

MODELS.—1. *Latin*.—Virgil. Ecl. v. Georg. B. iv. 1-88 and 281 ad fin. Æn. B. ii. ad 250. Translated, analyzed and scanned. Memorized, Ecl. v. entire, and 1-50. Æn. B. ii.

2. *Greek*.—Homer's Iliad, (a) B. ii., 211-225 and 243-271. Translated, analyzed and scanned; 215-220

memorized. (b) B. vi., 369 ad fin. Translated, analyzed and scanned. Memorized, 369-376, 440-456, 466-476, 506-515. Theocritus. Idylls, iv., vii. (130 ad fin.) and xix. Translated, analyzed and scanned. Dialect. Memorized, iv. 1-11; vii. 130-148.

3. *English*.—Shenstone's Pastoral Ballad, Pope's Messiah, Dryden's Ode—"Alexander's Feast," Armstrong on Health.

SPECIMEN QUESTIONS.

I. PRECEPTS.

I. GENERAL.

- HART.**—1. What condition is indispensable for making a composition poetry? What three marks are required to make a piece of composition essentially poetical?
2. Give Hart's definition of Poetry. In what does it differ from Blair's?
 3. Give Hart's definitions of epic, dramatic, elegiac, pastoral and didactic poetry. In how many ways is poetry creative?
- BLAIR.**—1. Where do we see the beginnings of poetry and versification? Hence, what must the first compositions have been? Give the proof drawn from the nature and condition of early nations.
2. How does English versification differ from that of the ancients? What is the effect of the cæsural pause after the fourth, fifth, sixth and seventh syllables?
 3. Pastoral Poetry. Define it. How may and how should pastoral life be considered? What should be its scenery, characters and subjects? Compare Virgil and Theocritus.

4. Didactic Poetry. Its advantages over prose instructions, highest species and masterpieces. On what does its chief merit depend?
5. Descriptive Poetry. Is it a distinct species? Of what is it the great test? Of what nature should the circumstances be?
6. Hebrew Poetry. What parts of the Holy Scriptures are poetical? What is the mode of construction of Hebrew verse, and the probable origin of this form? Whence are its figures drawn? What about its comparisons and personifications? What specimens does it contain of didactic, elegiac, pastoral and lyric poetry?

II. PARTICULAR.

Latin Prosody.

1. Long, short and doubtful syllables. Give the General Rules.
2. Increments of conjugations. Give the rules and exceptions.
3. Increments of declensions. Give the rules. Also, for final syllables.

Greek Prosody.

1. The doubtful vowels before a simple consonant in the first and middle syllables. Rules and exceptions.
2. The doubtful vowels in final syllables, when followed by a single consonant. Rules and exceptions.

II. MODELS.

LATIN.

VIRGIL.—*Eclogue V.*

1. Give the rhetorical analysis of the Eclogue.
2. Translate 1-8, scanning lines 4 and 6. Repeat from memory.
3. Translate 56-67. Scan.

4. Give the substance of the passage, 20-45.

Georgic IV.

1. Give the rhetorical analysis of this book.
2. Translate 67-82. What is remarkable in this description?
3. Give the substance of the passage, 295-315. What is to be said about it?

Aeneid II.—250.

1. Give the rhetorical analysis of the book, as far as line 250. Mention some fine passages.
2. Translate 1-13, scanning 1 and 7. Repeat from memory.
3. Tell the story of Sinon.
4. Translate 199-225.

GREEK.

THEOCRITUS.

1. In what dialect did he write? Give the characteristics of that dialect.
2. Idyll IV. Translate 1-10, parsing τῆνος (7) and ἀμείνω (9).
3. Idyll VII. Translate 130-131, scanning 130 and parsing ποτι. Repeat from memory.
4. Idyll XIX. Give the substance of the Idyll. What kind of Idyll is it? Parse δάκτυλα and χέρ.

HOMER'S ILIAD. B. II.

1. Translate 211-220, scanning 211, 215, 216, and parsing Αἰσχιστος, ποδα and κεφαλῆν.
2. How do you reconcile this passage with the serious and earnest tone of epic poetry?
3. Translate 265-270, scanning 265 and 268, assigning the rules of prosody.

Iliad, B. VI.

1. Translate 447-456, giving grammatical analysis of 450-456.

2. Translate 466-476, parsing (471). Repeat from memory.
3. Translate 506-514, scanning 512. Repeat from memory.
4. Give the rhetorical analysis of this episode, pointing out some fine passages.

ENGLISH.

1. Dryden. Rhetorical analysis of "Alexander's Feast."
2. Pope. Rhetorical analysis of the Messiah.
3. Armstrong. Rhetorical analysis of his poem on health.
4. Criticism of English authors, according to Dr. Blair, loc. cit.

III. PRACTICE.

LATIN.

1. Translate into Latin, using words to be found in Eclogue X., 20-45.

"Boys sow wild oats in the furrows of life; and, instead of violets, the thistle and prickly hawthorn spring up. They were all the glory of their friends; but their friends shall deplore them cut off by a cruel death, and on their tombs shall write no epitaph: for those boys were not an honor to their own."

2. Write the following in Latin, imitating passages memorized.
(Without book.)

"Our prayers for the dead are often like the song of Orpheus. Moved by their sound, the airy shades and phantoms of the dead advance from the deep mansions of purgatory, in numbers as many as are the birds that shelter themselves by thousands in the woods, when evening or a wintry shower drives them from the moun-

tains. Men and matrons, boys and unmarried girls, all come; for the song of our prayers is to them as sweet as 'tis to the weary to sleep upon the grass. And now, the restored soul, following our song, rises to the upper regions. For joy, even the shaggy mountains fling their voices to the stars; the very rocks, the very groves, swell all the song, 'She is saved;'—when a sudden frenzy seizes us, and, on the very verge of light, ah! forgetful, we stop. There is all our labor lost! 'Who has unhappy me undone?' cries the soul. 'What deep infatuation is this? Lo! once more am I called back, and sleep closes my swimming eyes. And now, farewell! I am snatched away, encompassed with profound night.' She says, and vanishes from sight, like smoke that dissolves into the thin air; already a cold shade, she floats in the Stygian boat. Happy we, who by our prayers can again cross the intervening lake!"

GREEK.

1. Translate into Greek, using words found in B. VI., 369-381.

I stood on the tower with the boys. I did not find him in. I stood on the threshold, and said to the female slaves, Whither is my father gone?

2. Words Ibid, 440-455.

All those things concern me. I will not skulk away from the battle like a coward. King Priam, of the ashen spear, is brave. The day of liberty will come when our enemies shall bite the dust.

ENGLISH.

I. COMPLEX ESSAY ON HISTORY.

Introduction.—It is much to be desired, in the interest of truth and justice, that an exact estimate of the nature and quality of history were universally prevalent. Catholics, especially, should know its value. The reason.

Definitions.—What is meant by the nature; what by the quality of history.

Proposition.—I. GENERAL. History, as it has been written, is, for the most part, very little worthy of trust; for it depends (a) on *human testimony*, which is, for the most part, incomplete, spurious, one-sided and questionable; (b) on *the historians*, with their religious prejudices, national antipathy, bias of party-spirit and political views.

II. PARTICULAR. 1. A considerable portion of the events which are said to have occurred in the world up to the sixteenth century are involved in great obscurity, and are very uncertain; for all the circumstances enumerated as rendering human testimony uncertain, increase as we go back through the darkness of past ages. The causes are historical.

2. The history of the last three centuries, though much more certain, is, in many cases, full of errors. (a) Errors in the statement of *events*. In many countries historians could not, with safety, say the truth in the face of the government; and to tell the truth about the Catholic Church was, during the first two centuries, in most countries accounted as high treason or sedition. (b) Errors in the statement of the *causes* and *effects* of events, and of the *motives* which actuated historical personages.

Conclusion.—Catholics should not, therefore, timidly accept, or rashly deny, the assertions and judgments of history. Either fault is dangerous to the Catholic cause.

II. CRITICAL ESSAY ON VIRGIL'S FIFTH ECLOGUE, ACCORDING TO BLAIR'S RULES FOR PASTORALS.

1. Virgil's life, works, fame and influence.
2. His Eclogues, especially the fifth.
3. General view of this Eclogue.

4. In particular the scenery, characters and subject, with quotations.
5. The elegy and deification.
6. How Virgil wrote his own eulogy, "Tale tuum carmen nobis," etc., and epitaph, "Hinc usque ad sidera notus."

III. ESSAY ON THE FINE ARTS, AS THEY APPEAR IN THE EXTERNAL WORSHIP OF THE CATHOLIC CHURCH.

1. Splendor of the external worship of the Church; her temples, images, paintings, music and sacred poetry. St. Peter's, Michael Angelo, Raphael, Mozart, Beethoven, Dante.
2. Comparison of Catholic and Protestant external worship. Their effect on the heart of man.
3. *Conclusion*.—Catholics consecrate the fine arts to God. They use them as so many marble steps, by which they ascend to the throne of God.

Class of Humanities.

First Term.

MATTER OF THE EXAMINATION.

PRECEPTS.—Professor's Lectures on Letter-writing; Dialogue; Narration, simple, abstract, complex; Descriptions of scenes, persons, etc.

MODELS.—1. *Latin*. Cicero's Letters (18 translated and analyzed, 7 memorized).

2. *Greek*. Lucian's Dialogues (2 translated and analyzed); Xenophon's Cyropædia (B. I., C. 4, nn 1-13; B. III., C. 1, nn 1-9), translated and analyzed.

3. *English*. Irving's "Enchanted Castle;" Prescott's

"Melancholy Night;" Scott's "Dominie Samson," etc.

PRACTICE.—1. *Latin*. Version, theme, imitation of author, original letters, dialogues, etc.

2. *English*. Imitation of models, original letters, etc.

SPECIMEN QUESTIONS.

I. PRECEPTS.

1. Mention the four universal laws of composition. What questions respecting these laws are to be applied to every composition?
2. What, according to Blair, is the first requisite in letter-writing? What in regard to style, to wit?
3. State the divisions and sub-divisions of a letter, as to (a) subject-matter, (b) style, (c) external form.
4. Give some special rules for a letter of (a) Condolence, (b) Introduction, (c) Congratulation, (d) New-Year's letter.
5. What is a dialogue? Chief kinds; models; qualities of a good dialogue.
6. Give the (a) different kinds of narration; (b) the plan of a simple narrative; (c) explain its parts, viz: introduction, exposition, plot, conclusion.
7. What is the difference between narration and description.
8. Give the *five* requisites for description; *three* general rules.
9. What order is to be observed in describing (a) an object in nature; (b) a landscape; (c) a person.

II. MODELS.

LATIN.

1. Translate the following letters of Cicero: A) "Et literis multorum B) "Quæ gerantur C) "Dupliciter delec-

tatus . . . D) "Heri veni . . . E) "Si tu exerci-
tusque valetis . . . F) "Quam vellem . . .

2. What species of letters are the above? Analyze the plan of thought in those translated.
3. Parse the verbs *incidisse*, *percipere* (in A); *gerantur*, *infringatur* (in B); "*ad assum vitulinum*," etc. (in C). Account for the moods.
4. Give reason for the cases (a) "*me miserum*," (b) "*te ista virtute*," (c) *Tulliolam* (in A); (a) "*negotis*," (b) "*me*," (c) "*ipsa die*" (in B).
5. Difference of meaning between *infringatur* and *debilitat*.
6. Trace the text-meaning of *die* and *temporum* to their common or literal signification.
7. Give the *literal* and the *idiomatic* English translation of the following phrases (in E), (a) "*Misi qui agerent cum eo*," (b) "*Hac accepta tam insigni injuria*," (c) "*Sibi non esse integrum respondit*," (d) "*Indicta causa, in alios animadvertere*."
8. Analyze *grammatically* one of the larger sentences translated.
9. Explain the allusions to Roman manners in the following sentences: (a) "*Integram famem ad ovum affero*;" (b) "*In Epicurii nos adversarii*;" (c) "*Quam tu es solitus promulside conficere*;" (d) "*Ad assum vitulinum opera perducitur*."

GREEK.

1. Translate Cyropædia A) in B. I., C. 4: (a) No. 1, *Τοιαῦτα μὲν δὴ πολλὰ*; (b) No. 4, *Ὡς δὲ προῆγεν*; (c) No. 8, *Καὶ ὁ Κῦρος πάντα*, etc.; (d) No. 12, *Καὶ ὁ Κῦρος εἶπε*, etc.
B) in B. III., C. 1, Nos. 1, 2, 9.
C) in Lucian's Dialogues, page 111 of the Reader.
2. Analyze one of the longer sentences translated; point out the conjunctions in the extract, showing which words they connect or govern.
3. Parse the words in the extract translated.
4. *Promiscuous questions in Etymology and Syntax*: (a) How do the Greeks supply the want of the Latin Ablative? (b) What is

the difference between the Imperfect and the Aorist Tenses? (c) What is meant by a Deponent Verb? Give the chief tenses of these Deponent Verbs. (d) What peculiar meaning has the *Middle Voice*? What tenses have the meaning of the *Middle Voice*? (e) Give the *General Rule* for the formation of the Dative Plural in the Third Declension. What is irregular in the Datives, *λεοῦσι, χαριεῖσι*?

III. PRACTICE.

LATIN.

1. Put the following sentences into Latin (without dictionary), in imitation of Cicero's Letters:

A) I am going to let no messenger pass, whom I expect to reach you, without giving him a letter for you.

B) It is difficult for you all to support the reputation for spirit and talent which you have raised in your friends; but whatever I have said, I have done it, not for the sake of inflaming your ambition, but of testifying my affection for you.

C) It is wrong to pretend otherwise than I feel, and I dare not write to you my true sentiments; wherefore, I shall keep silent.

2. Retranslate into Latin the following letter, not yet read in class (with or without dictionary):

"Although you have used a just and fitting excuse for the discontinuance (*intermissio*) of your letters, nevertheless I beg you not to do that too often. For, though I am well informed, both by rumors and by messengers, about the Republic, and although my father always writes to me about your good-will toward me; still, a letter written to me by you about the least matter, has ever been most gratifying. Wherefore, since I desire your letters so much, see that you satisfy the obligations of friendship not by excusing yourself, but rather by writing. Farewell!" Dated from Rome, January 31.

3. Original Letters in Latin—points either suggested or left at the

option of pupils ; if the latter, allow more time, say a whole hour.

ENGLISH.

A Letter. 1. A New Year's Letter. A Letter of Condolence, of Congratulation, of Introduction, of Courtesy, of Business, of Friendship to a regular Correspondent. A Note of Invitation, accepted, declined.

2. *A Dialogue.* Subject, $\left\{ \begin{array}{l} \text{"What I would like to see."} \\ \text{"What I would like to be."} \end{array} \right.$

3. *Dialogue, Narration and Description combined.* Subject, "The Martyrdom of St. Sebastian." *Points.* (a) Remarks on the persecutions of the Roman Emperors. (b) Sebastian accused before Maximian (Dialogue). (c) First Martyrdom ; the saint shot at by barbarian archers (Description). (d) Revival ; renewed longing for martyrdom. (e) Living apparition to the Emperor. Second Martyrdom.

4. "An Anecdote of Washington's Integrity."

5. "Autobiography of a Rose ; of a Grasshopper."

6. "Sketch of the Life and Character of Thomas á Becket.

7. *Complex Narration.* Subject, "The Destruction of Pompeii, A. D. 79."

Points.—1. Sketch of the town, its site, prosperity, etc.

2. First rumbling of the volcano ; dismay of the inhabitants.

3. Successive eruptions of stones, lava, ashes ; encroaching on the town, illuminating the heavens, burning the roofs of houses.

4. Destruction of property and life ; streets blocked up ; walls of amphitheater crushed in ; wild animals loose ; monuments falling on the flying throngs.

5. Escape of some by sea ; burying of the town.

8. "The Wreck of the 'Circassian' off Long Island."

9. Description of the Niagara Falls.

10. Description of a villa on the Ohio, or by the sea.

Class of Philosophy.

Second Term.

THESES EXEUNTE ANNO SCHOLASTICO 1876-77

A philosophiæ auditoribus propugnandæ.

EX ONTOLOGIA.

1. Essentiæ rerum sunt immutabiles, indivisibiles, æternæ.
2. Interna rerum possibilitas neque a divina potentia, neque a divina voluntate dependet.
3. Interna rerum possibilitas pendet proxime ab intellectu divino, remote ab ipsa divina essentia.

EX THEOLOGIA NATURALI.

4. Deus est immutabilis, æternus, ubique presens et immensus.
5. Deus habet scientiam infinitam; etiam actus hominis libere futuros, aut sub conditione futuribiles perfecte cognoscit.
6. Deus bonitatem suam vult necessario, alia autem a se libere.
7. Creatio est actio solius Dei propria.
8. Deus de omnibus rebus providentiam habet.

EX COSMOLOGIA.

9. Pantheismus sub quacumque forma consideratus est rationi repugnans.
10. Mundus est a Deo per creationem.
11. Creatio nullam repugnantiam involvit.
12. Corpora viventia differunt quoad essentiam a non viventibus.
13. Hinc in viventibus inest principium aliquod essenziale a viribus physicis et chemicis plane diversum.
14. Principium vitale in quovis vivente est unum.

15. Et hoc principium vitale est ipsorum corporum viventium forma substantialis.
16. Bruta animantia non sunt mere automata, sed vera gaudent facultate sentiendi.
17. Anima brutorum est quidem principium simplex, quod cum materia concurrit ad constituendam animalis substantiam, tamen ipsa anima bruti substantia non est, cum in suo esse et operatione sit a materia dependens.
18. Hinc non admittimus doctrinam quæ docet brutorum animas incipere per creationem et desinere per annihilationem, cum creari et annihilari sit proprium tantum suppositorum.
19. Anima brutorum facultate intelligendi non gaudet.

EX PSYCHOLOGIA.

20. Sensatio jure meritoque appellatur cognitio.
21. Sensus est facultas organica quæ non ad solam animam sed ad compositum pertinet.
22. Intellectus est facultas inorganica seu quæ proxime fluit a sola anima non a composito, et in sola anima residet tamquam in subjecto.
23. Objectum adæquatum intellectus humani est quicquid habet rationem entis, dummodo ei proponatur.
24. Intellectus intelligendo format verbum, in quo id quod primo et directe cognoscit non est ipsum verbum, sed res per verbum repræsentata.
25. Voluntas humana gaudet physica libertate.
26. Anima humana est substantia spiritualis.
27. Eadem est etiam immortalis.
28. Origo animæ humanæ est immediate a Deo per creationem.
29. Repugnat quod anima humana derivetur a parentibus in quantum est sensitiva, et quod eadem anima sensitiva convertatur in intellectivam per manifestationem ideæ entis.
30. Unio animæ intellectivæ cum corpore est talis, ut inde resultet non modo una persona, sed etiam una natura seu substantia.

31. Anima intellectiva unitur corpori ut forma substantialis, ita ut corpus habeat ab ipsa non solum sentire et vivere, sed etiam ipsum esse.
32. Hinc sequitur animam intellectivam esse totam *secundum suam essentiam* in toto corpore, et in qualibet corporis parte, quamvis non in qualibet corporis parte sit *secundum totalitatem suae virtutis*.

EX ETHICA.

33. Objectum humanæ beatitudinis est Deus.
34. Beatitudo formalis, seu actus consecutivus ultimi finis, est actus intellectus et non voluntatis.
35. Actus humanus est actus qui a deliberata voluntate procedit.
36. Omnis actus humanus est homini a quo procedit imputabilis.
37. Omnis actus humanus habet rationem meriti vel demeriti apud alios homines et apud Deum.
38. Primum moralitatis fundamentum neque ab humanis legibus neque ab opinione populorum repeti potest.
39. Existit lex naturalis.
40. Lex naturalis est immutabilis, et satis perspicua quoad ejus generaliora principia.
41. Lex naturalis habet sanctionem pœnæ, quæ potissimum respicit vitam futuram.
42. Deo debetur ab hominibus cultus tum internus tum externus.
43. Revelatio mysteriorum est possibilis. Homo autem, si Deus aliquid revelet, tenetur recipere divinam revelationem.
44. Suicidium est jure naturæ prohibitum.
45. Duellum etiam eodem jure naturæ illicitum est.

Rhetoric Class.

Second Term.

EXAMINATION MATTER.

PRECEPTS—*Blair*. Lectures 29, 35, 36, 2, 3, 4, 5, 18.

Broekaert; Treatise on History.

Notes dictated and explanations drawn from various Rhetoricians.

MODELS—LATIN.

Horace. Odes 1, 2, 3, 6, 7, 9, 10, 13, 14, 16, 18, 20, B. ii. Satire 9, B. i.

Memory. Odes 2, 3, 6, 7, 9, 10, 14, 16, 18, 20, B. ii.

Livy. B. i., chapters 24, 25. B. ii., chapters 10, 12, 13. B. xxi., chapters 26–29, 31–38.

Tacitus. Annals B. vi., chapters 50, 51. B. xv., chapters 37–41.

GREEK.

Thucydides. B. i., chapters 5–9, chapters 128, 135.

B. ii., chapter 34; chapters 47–55.

ENGLISH.—As stated in "Course of Instruction"

Memory. Martial and Descriptive pieces, analogous to the Latin and Greek selections, v. g. Horatius at the Bridge; Marmion; Damon and Pythias; Marco Bozzaris, etc.; selections from Shakespeare.

PRACTICE.—As required in "Course of Instruction."

SPECIMEN QUESTIONS.

PRECEPTS.—Discuss.—

1. The capital features of historical composition and analogous writings.

2. The elements and sources of the beautiful.

Write a paper on: 1. Taste and its pleasures.

2. Criticism; genius; talent.

3. Sublimity and beauty.

4. General characters of style.

1. Give the definition, nature, characters and standard of taste.

2. Tell the nature and object of criticism.

3. Mark out the distinction between taste and genius.

4. Tell the nature, sources, foundation, essentials and some instances of sublimity.

MODELS.

LATIN.

Horace. 1. Analyze Ode III., giving the ideas in Latin prose.

2. (a) Translate that part of 7th Ode which tells of an incident in Horace's life. (b) Criticise the passage, v. g, his candid acknowledgment, defense, etc. (c) What distinguished Greek displayed similar valor, and in what oration did he defend himself? (d) What character in Shakespeare moralizes on lost honor, and in what spirit?

3. Substance of 9th Ode. How does the poet show his hostility to commonplace epithets?

4. In imitation of Horace, satirize a bore, adapting the description to modern times.

Livy. 1. Divest Livy's narration about Scævola of all ornament, giving, in the language of the author, merely the essential features, numbered in order.

2. Give in Latin the skeleton of the narration about the transportation of the elephants across the Rhone.
3. Summarize in Latin the passage of the Alps.
4. Give an appreciation of Livy as an historian.

MEMORY.—*Horace*. In what terms does Horace predict his future fame?

In what lines does he show the advantage of the golden mean, and what a wise man should do in adversity?

How does the fatal urn figure in the Ode to Dellius?

In what words does he tell Crispus the proper use of money?

How does he inculcate the nobility of conquering ambition; the disadvantages of self-indulgence; that wealth and consular dignity do not remove the cares of the mind; the folly of going to foreign lands, if we carry with us an avaricious mind; to be contented with the present and smile at care; that no one is completely happy?

Repeat from memory the Ode "Nullus argento color est, avaris."

GREEK.

THUCYDIDES.

1. To what extent does Thucydides possess the qualifications of a good historian?
2. Give the sequence of thought in chapter 5, Book i., of Thucydides' History.
3. Translate in chapter 6, Book i., *πᾶσα γὰρ—ἡλ' εἶπ' αὐτο*.
 - (a) Giving Latin and English words derived from *διαίτη*, *βάρβαροι*, *πρεσβύτεροι*, *ἐγγυμνώθησαν*.
 - (b) Parsing *ἀφράκτους*, *ἐφόδους*, *ξυνήθη*.
 - (c) Telling what custom is referred to in the use of *τεττίγων*.
4. Translate the letters which passed between Pausanias and Xerxes.

What irregularity of construction in the first?

5. What kind of instrument was the *scytale*?

6. Translate freely chapter 134, Book ii., to λιμῶ; parsing
ξυλληφθῆσθαι, ἀφανεῖ, διώξει.
7. Translate literally the passage which tells where the plague began,
and in what way it reached Athens. Tell the author's plan
of treating the subject of the plague. Give the symptoms
and stages of the disease.
8. Give the Latin and English words formed from Greek words con-
tained in the first fifteen lines of chapter 49, B. ii., together
with the meaning of each as deduced by derivation.
9. Derive the following: Physics, Dynamics, Barometer, Hydrody-
namics, Hydrometer, Pneumatics, Acoustics, Optics, Pho-
tometer, Caustics, Analysis, Microscope, Thermometer, Py-
rometer, Isochronous, Electroscope, Therapeutics, Astronomy,
Geology.

ENGLISH.

- Memory.*—1. Give three stanzas of Macaulay's "Horatius," begin-
ning with the part which corresponds to "Tiber-
ine Pater," in Livy.
2. Give two stanzas of Lytton's "Damon and Pythias,"
beginning where Damon halts beside the swollen
stream.

PRACTICE.

LATIN.

PRACTICE.—*Theme.*—Put into Latin:—

SEIZE THE PRESENT HOUR.—A Horatian Thought.

Happy the man, and happy he alone,

He who can call to-day his own;

He who, secure within, can say,

To-morrow, do thy worst, for I have lived to-day!

The joys I *have* procured, in spite of fate, are mine.

Not heaven itself upon the past has power;

But what has been, has been, and I have had my hour.

Dryden.

EDUCATION.

What considerate man can enter a school, and not reflect with awe, that it is a seminary where immortal minds are training for eternity? What parent but is, at times, weighed down with the thought that *there* must be laid the foundations of a building which will stand, *when* not merely temple and palace, but the perpetual hills and adamantine rocks on which they rest, have melted away; that a light may *there* be kindled which will shine, not merely when every artificial beam is extinguished, but when the affrighted sun has fled away from the heavens! I can add nothing, sir, to this consideration.

Edward Everett.

Put into Latin every second line of the following letter, dividing the words appropriately into sentences:

ST. XAVIER COLLEGE, CINCINNATI, June 22, 1877.

Dear Joseph:

*I can not be satisfied, my dearest friend,
 blest as I am in belonging to the Rhetoric Class,
 *until I confide to your most friendly keeping,
 trusting to your interest in whatever concerns me,
 *the various deep and strong sensations which fill
 with the liveliest feelings of gratification
 *my almost bursting heart. I tell you, my dear
 Professor is one of the most amiable of men.
 *I have been in this College nearly ten months and
 have never found the least possible reason to
 *repent the day I entered it. Our Professor is
 in person and manners far from resembling those
 *severe, cross, sharp, disagreeable and suspicious
 men, who think by severity to gain respect from
 *a boy; it is his maxim to treat as a quiet
 rational being and dear friend, and not as a
 *subject and mean dependent, the student
 placed in his class. Neither Professor nor pupil,

*he frequently says, is expected to be perfect;
but each must make allowances in turn.

*I know the boys like nothing better or more
than they do the Professor; they prefer his class rather
*than to play and be separated from him.

To conclude, I must say to you, my dear friend,
*adieu! May you be as blest, as I am utterly un-
able to wish that I could be more
*happy. Believe me,

Your friend,

JAMES SWEET.

ORIGINAL.—1. Write on one of the following subjects;

- | | | |
|---|---|------|
| { | (1) "Nihil est ab omni parte beatum." | |
| | Hor. ii. 16, 26. | |
| | (2) "Non si male nunc, et olim sic erit." | |
| { | Hor. ii. 10. 17. | |
| | (3) "Et calcanda semel via leti." | Hor. |
| { | i. 28, 16. | |

Using these or similar points:

Encomium.—Quo dicti auctor laudatur.

Paraphrasis.—Qua sententia uberius exponitur.

Causa.—Quæ rationem rei reddit.

<i>Contrarium</i>	}	—Quæ eandem illustrant.
<i>et</i>		
<i>Simile</i> .		

<i>Exemplum</i>	}	—Quæ auctoritate confirmant.
<i>et</i>		
<i>Testimonium</i> .		

Epilogus.—Qui repetit et commendat.

2. Write (1) a short narration about *Damon and Pythias*. { Imitating whatever is commendable in the style and expressions of Livy and Tacitus.
- (2) A description of some vast conflagration or fierce combat.
3. Compose two or three Latin sentences, embracing naturally this quotation:

"Incedis per ignes

Suppositos cineri doloso." Hor. ii. 1. 8.

N. B.—Original composition in Latin forms the subject of a special examination.

GREEK.

THEME.—1. Put into Greek (131–132, Book i):

The Lacedemonians being forced to remove from Byzantium, were thrown into prison by the Ephori. Because they were said to be carrying on negotiations with the Athenians, and were under suspicion, they did not wish to return a second time to Sparta. But afterwards, by means of money, they procured their release, and offered to submit themselves for trial to all who were willing to accuse them. The Ephori, informed of this, could no longer be patient, and on account of bad behavior recalled them.

2. Cast into the form of a Greek dialogue chapter 47, B. ii.
3. Thucydides states (chapter 53, Book ii.) the causes of Athenian lawlessness during the pestilence. Cast his expressions into the form of axioms or general principles.

ENGLISH.

A.—*In Historical Composition.*

Write a passage suited to the style and spirit of Historical Composition, on the following subjects:

THE PROPAGATION OF CHRISTIANITY A MIRACLE.

Exordium and Proposition.—Its early and universal spread in face of so many difficulties wonderful—on account of

Confirmation.—(a) Its effects. It taught a doctrine hard to nature.

(b) Its causes. It was not founded by learned or powerful men, but by twelve poor ignorant fishermen.

(c) Its adjuncts. Peoples resisted, kings persecuted it.

True reason of its propagation.—Divine Power.

Conclusion.—Exclamation. Exhortation to cling to so noble a faith.

Treat similarly:

Christian heroes superior to pagan heroes.

Lessons of the late Presidential conflict.

General Grant's place in history.

Literature of the times.

B.—*In the application of the Topics or Loci Communes.*

READING.

Its utility.—(a) It gives copious supply of matter and words; and

(b) A clearer knowledge of the precepts of composition.

(c) It leads to spontaneous imitation of excellencies.

(d) It excites, exercises and polishes taste and genius.

What authors to read.—Classics, ancient and modern.

With whom to begin.—Begin, continue and end with the best.

How to read.—(a) Diligently and assiduously, but few books and thoroughly.

(b) With judgment; neither thinking everything written by a good author ipso facto perfect, nor lightly condemning what we do not understand.

(c) Repeat what deserves repetition, etc.—drawing arguments from the definition, enumeration of parts, cause and effect, circumstances, antecedent and consequent, comparison, resemblance, contraries, authorities and examples; and keeping in mind, for the circumstances, the memorial line, "Quis? Quid? Ubi? Quibus auxiliis? cur? quomodo? Quando?"

Treat similarly:

Inaugural address of a President of a literary Society.

Farewell address of a retiring President of a literary Society.

Speech at the laying of the corner-stone of a Church or Hospital.

A toast. "Cincinnati"—"ille terrarum præter omnes angulus ridet."

Speech on the celebration of golden jubilee of Pius IX.

Class of Poetry.

Second Term.

EXAMINATION MATTER.

LITERATURE.

PRECEPTS.—General. [Blair's Rhetoric, Lectures, xlv., xlvi., xlvii., x.-xv., xix., xx.]

2. Special. *Latin*. Precepts for the position of Latin words in a sentence. Arnold, Compendium Præceptorum Styli Latini, etc.

MODELS.—1. *Latin*.—Cicero De Amicitia. Translated and analyzed. Memorized, i., ii., iv., vi.

2. *Greek*.—(a) Xenophon's Cyropædia, C. i. Translated into English and Latin; analyzed:—§ i., memorized. (b) Plato's Phædo, i-x. Translated and analyzed. C. i., Translated into Latin and memorized. C. vi.—B. memorized.

3. *English*.—Shakespeare's Hamlet, Macbeth, Henry IV. P. I. Addison, No. 411, Spectator. Alison's Bossuet, Homer, Dante and Michael Angelo.

PRACTICE.—1. *Latin*.—Precepts applied, version, theme, imitation, original exercises.

2. *Greek*.—Version, theme, using expressions occurring in the authors, memory.
 3. *English*.—Imitation of models; moral, critical and historical essays.
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SPECIMEN QUESTIONS.

I. PRECEPTS.

I. GENERAL.

BY WAY OF QUESTIONS, OR ESSAY.

- BLAIR.—1. Dramatic Poetry. How is it divided. Define tragedy. Its origin. Ancient and modern tragedy:—their peculiarities.
2. What should be the aim of tragedy? How does it promote virtue? What should be its subject—characters—style and versification?
 2. Explain the unities of action, time and place. How have they been observed by ancients and moderns? How can both be defended?
 4. Greek tragedy. Æschylus, Sophocles, Euripides. Peculiarities in the representation.
French tragedy. Corneille, Racine, Voltaire.
English tragedy. Shakespeare (Macbeth). Comparison of ancients and moderns.
 5. *Comedy*. Its nature and rules. Its history. Lopez de Vega. Moliere. Shakespeare.
 6. Harmony of a sentence. Rules. On what does the music of a sentence chiefly depend? What fault should be especially avoided?
 7. Figures. Their origin and nature. Kinds and advantages.

2. PARTICULAR.

Latin. Position of Words in a Sentence.

1. Words whose position is fixed.—Position, (a) of conjunctions; (b) of *quisque* with *suus*, a superlative, or an ordinal numeral: (c) of *ecce*, *o*, *væ*, *non* and *in-quam*.
2. Words whose position depends on perspicuity, emphasis, harmony. Position, (a) of subject, predicate and qualifying circumstances. (b) of surnames or titles. (c) of the relative pronoun.
3. How is a word made emphatic in Latin? Example.
4. Rule for harmony.

II. MODELS.

LATIN.

CICERO DE AMICITIA.

1. Comment upon this treatise.
2. Translate iii. 11., 12, stating:—
 - (a) The meaning of *ante tempus* and *suo tempore*.
 - (b) What words mean *engaging manners, upon the adjournment of the senate, towards evening?*
3. Translate ix., 30, 31, giving the force of *ut* and *ita*, and pointing out a few idioms.
4. In xix. how does Cicero answer the question, "Whether new friends are to be preferred to old ones?"
5. Give in your own words the substance of the last chapter.

Memory.—Give the Latin for:—He was accustomed to narrate many incidents in a pleasant way.

I was introduced to Scævola in so special a manner, that as far as I was able, I never left the side of the old man. (U. i.)

2. In what terms does Cicero define friendship? Write

the three sentences, "Quid dulcius," etc., "Qui esset tantus fructus", etc., and "Adversas vero," etc. C. vi.

GREEK.

XENOPHON'S CYROPÆDIA, C. I.

1. Comment upon the chapter.
2. Translate §2 into English, giving English derivatives from *βουκόλοι*, *ἵππων*, *νομείς*, and *ζώων*, and assigning the composition of *ἐνενοοῦμεν*, *αλλοφύλοις*, *ἐπιχειροῦντας*.

PLATO PHÆDO, CC., I.-X.

1. Comment upon this divine Dialogue.
2. Translate c. ii., E-B, mentioning the Latin derivatives from *ἐπαθον* and *ἐλεος*, and giving the composition of *κάκεισε*, *φιλοσοφία* and *ἀήθης*.
3. Write the substance of c. iii. adding Latin or English derivatives from *ἐσπέρας*, *σκέλος*, *μῦθον*.
4. In what chapter is a remarkable instance of Socrates' delicacy of conscience to be found? Narrate it.
5. Translate c. viii. D-ix., or, any 5 lines (to be assigned) of c. i., into Latin.

Memory.—1. In what terms does Phædo explain the delay of Socrates' execution? (c. i.)

2. Repeat c. vi., B.

ENGLISH.

1. Shakespeare. Rhetorical analysis of Hamlet, Macbeth, Henry IV., P. i.
2. Addison. Critical Examination of No. 411 of the Spectator.
3. Alison. Critical Examination of Essays on Bossuet, Homer, Dante and Michael Angelo.

Memory.—1. Soliloquy of Hamlet on Life and Death.

2. Dagger Scene from Macbeth.
3. Soliloquy of Cardinal Wolsey.

PRACTICE.

LATIN.

VERSION.—Put into Latin, using expressions in *De Amicitia* xxvii.

“Virtue is the most desirable gift of heaven. With it, our labor becomes sweet, and our time of repose full of delight; but when it is taken away, all happiness is taken away from our lives. All things else that are human are subject to ruin and decay: virtue alone shall live forever.”

THEME.—Write in Latin:

Two or three sentences of Spartacus.

Second Stanza of the Gladiator.—Byron.

PRECEPTS Applied.—Put elegantly:

“Enim non ad eos solum viros proficiscar, de quibus dixi ante, verum ad Catonem meum etiam, nemo quo melior vir natus est, nemo præstantior pietate.”

ORIGINAL.—Essay on George Washington. (Imitation of the *De Amicitia*.)

1. Introductory conversation.—Adams and Jefferson ask Lafayette how he bears the death of Washington. Lafayette replies that although deeply moved by this affliction, he is consoled by the recollection of the virtues and illustrious career of his friend. (i.-iv.)
2. Lafayette's eulogy of Washington: his services to his country, filial love, generosity, justice, etc. (iii.)
3. Concluding remarks of Lafayette. Whither the great spirit of Washington is gone. To grieve at his happy lot were a sign of envy: I am happy in the remembrance of our friendship: I have lived

a happy life, because I have spent it with him, sharing his toils and dangers and deathless glory, etc. (iv.)

GREEK.

I. XENOPHON.

VERSION.—Put into Greek, (using expressions in Cyropaed. §5.)

"I speak the same language with you. I have a desire of pleasing you. I will go north, south, east and west. I consider him worthy of admiration."

II. PLATO.

VERSION.—Give in Greek, (vide vii.)

"The man who thinks that he must fly from God his Master, acts unreasonably: for he thinks that he can take care of himself better than God."

"Good men should rejoice when they are on the point of death."

ENGLISH.

ESSAYS.

MORAL.—1. Duelling. Its unreasonableness and unlawfulness.

2. Suicide. Its frequency, causes, unlawfulness.

CRITICAL.—(Using text and notes taken in class.)

1. Ghost Scene in Hamlet.

2. Any one act of Macbeth.

3. Addison, No. 411. Spectator, following the criticism of Blair.

HISTORICAL.—*The Inquisition ancient and modern.* (Using notes taken in class.)

I. Popular fallacies regarding intolerance.

1. "The tolerant character of ancient religions is studiously exaggerated, in order to heighten by contrast the intolerance of Catholicity,"

2. "It is commonly asserted that Catholic intolerance is

of mediæval origin: the offspring of priestly domination in those times."

3. "It is taken for granted, that Catholics alone among Christian communities, have been guilty of intolerance; or, at least, that among the sects, the intolerants form a small minority."
4. "In reference to the question of intolerance, it is the invariable practice to judge Catholics, not in accordance with their own principles, but by the ideas and principles of their accusers."

CONCLUSION.—The intolerance of the Catholic Church has been exaggerated. She has been as tolerant as any other religion or sect, ancient or modern; and when she was intolerant, she was so on principle: consequently, she does not deserve greater odium than other religions or sects.

II. The Inquisition, ancient and modern.

1. History of the ancient Inquisition; its causes, nature and high character.
2. History of the modern or Spanish Inquisition—
 - (a) Nature of this Institution; its severity and abuses.
 - (b) Its relations with the See of Rome.

CONCLUSION.—In case of either Inquisition, little blame can be laid at the door of the Catholic Church.

Class of Humanities.

Second Term.

EXAMINATION MATTER.

PRECEPTS.—1. Professors' Lectures on *The Simple Theme, The Complex Theme, Sentiment and Argument* as a preparation for essay-writing.

2. Hart's Composition on Harmony; *Special* properties of Style; Versification.
3. Comparative Syntax repeated from
 - { Yenni's Latin Syntax,
 - { Goodrich's Greek "
 - { Murray's English "

With Bullions and Arnold for reference and practice.

MODELS.—1. *Latin.* Livy; Select Narrations, Descriptions and Episodes translated, analyzed, and, in part, memorized.

2. *Greek*. Xenophon's *Cyropædia*, B. vii. c. 3. The Episode of Panthea and Abradatas (pathetic narration), B. vii. c. 5. The Siege and Capture of Babylon.
3. *English*. Goldsmith's *Essays*, { Analyzed in class
(a) Addison's *Spectator*, { and commented upon by the Professor.
- (b) Select Readings, also given for imitation in style of sentiment or argument, from Newman, Wiseman, Ruskin, Greenwood, Dickens and others.
- (c) Memorized. 1. "Bernardo del Carpio," from Hemans.
2. "Horatius at the Bridge," from Macaulay.
3. "Satan's Encounter with Death," from Milton.
4. "Spartacus," or "Rienzi," from Milford.
5. "Catiline Denounced," from Cicero.
6. "Catiline's Defiance," from Croly.

PRACTICE.—1. *Latin*. Version, theme, imitation of author, original narrations.

2. *Greek*. Version, theme.

3. *English*. Imitation of models; original exercises in Pathetic Narration and Description and in Simple and Complex Themes.

SPECIMEN QUESTIONS.

I. PRECEPTS.

Sentiment.—1. What is the aim of *sentiment* in composition?

2. Give Kame's definition of sentiment.

3. Draw the line of difference between *passion*, *sentiment*, *pathos* and *harmony*; and give the Fundamental Rule for sentiment in accordance with this distinction.

4. Give some special rules for (a) introducing sentiment, (b) supporting sentiment.

5. Mention six ways in which a sentiment may be faulty.

Harmony.—1. Show the importance of attending to language in the use of sentiment. Do all passions express themselves with the same facility, force and flow of language?

2. What quality of language is best suited to express—

(a) Grave ideas, sublime thoughts, sacred emotions;

(b) Tender sentiment, calm and sweet emotions;

(c) Lively sentiment, impetuous passion;

(d) Sadness, slow emotions;

(e) Turbulent, fitful passion.

Simple and Complex Themes.—1. Define a theme. Distinguish between the simple and the complex theme as to *subject* and *aim*.

2. Mention some subjects for a simple theme.

3. Give some eight or ten general points for a simple theme.

4. What is the aim of a complex theme? Give its plan.

Argument.—1. What is meant by an argument?

2. Give the chief division of argument in composition.

3. State the main sources of argument.

4. Give some critical rules for testing—

(a) Accuracy in the observation of the senses.

(b) Knowledge and truthfulness in private testimony.

5. Mention three out of the six rules for arrangement of arguments in a composition, speech or debate; and explain the reasons for this arrangement.

Versification.—1. Give the kinds of feet and varieties of verse, citing a line or a stanza as an example of each kind of feet.

2. Give the five conditions of single rhyme; of double and triple rhyme.

3. Which of the four kinds of feet has been used most in classical poetry? and which of the six varieties of lines? To what extent?

4. Mention three or four classical poems in blank verse; in mixed verse.

5. Give the number of lines and the plan for the rhymes in the following stanzas: Rhythm-Royal, Spenserian, Sonnet.

6. Is modern verse accental or syllabic? Compare the present century with period of Pope and Dryden in English versification.

COMPARATIVE SYNTAX.—1. What cases are used in Latin and what in Greek for the circumstances of *price, place, time, cause, manner and instrument, distance, measure of excess, limitation*.

2. What case is used in Greek as the *case absolute*? and in Latin? in English? Is the case absolute to be recommended in English?

3. What is the government of Verbals in *τερον*? What in

Latin corresponds to them in meaning and in government?

4. How many and what cases are governed by Prepositions in Greek? and in Latin? Give the Latin Prepositions corresponding to ἀπό, ἐκ, ἐν, σύν, and εἰς, with their regimen.

Moods and Tenses.—5. Is the *Greek Infinitive* ever used as a Noun? In what cases? What part of the verb in Latin answers to the Greek Infinitive governed as a noun?

6. Give the rule for sequence of Tenses in compound sentences in English, Latin and Greek. How are Historical Tenses followed in Greek?
7. Give some examples to show when an English Indicative is better rendered by a Participle in Latin.

II. MODELS.

LATIN.

1. Translate (A) The Combat of the Horatii and Curiatii. (Livy i. c. 23-27.)
- (a) "Ut primo statim concursu increpuere arma.
- (b) "Jamque æquato Marto.
- B. (i. 27.) "Cui soror virgo--The Episode of Horatia's Death.
- C. (iii.) Quintius Cincinnatus saves his country:
- (a) "Operæ pretium est audire.
- (b) "Postero die Dictator.
- (c) "In utroque agmine.
- (d) 'Nocte initum prœlium.
2. Analyze grammatically some of the most intricate sentences: as,
- "Alterum intactum ferro corpus. (i. 25.)
- "Hac lege duumviri creati sunt. (i. 26.)

3. Recite from memory: "Forte in duobus tum exerciti-
bus." (i. 24.)
"Fœdere ieto trigemini." (i. 25.)
"Obsidio erat nihilominus." (ii. 12.)
4. Give the logical analysis of the narratives, *e. g.* of the combat of the Horatii, sketching the plans briefly and showing how the Rules for Narration are observed.
5. Trace the *sequence of tenses* in a sentence. Account for the *moods*, especially Infinitives and Subjunctives.
6. Give the difference in sense between the synonyms *arma, tela; cognatos vicinosque; hostis, inimicus; similis tui, similis tibi.*
7. Derive the word *anceps*, and trace its text meaning from its first meaning; so too *perstringet, exanimis, ferox, nobilis.*
8. Give some examples of the *Historical Infinitive* in Livy.
9. Give idiomatic and literal translations of the following phrases:
 1. Operæ pretium est; 2. Humana omnia præ divitiis spernere.
 3. Neque honori locum esse putare neque virtuti; 4. Qui terror sit in exercitu, exponunt; 5. Salute data invicem redditaque; 6. Quod bene verteret ipsi reique publicæ; 7. Infelici arbori reste illum suspendito.

GREEK.

1. Translate Cyropædia (A) Book vii. c. 3., Nos. 1, 6, 8, 11, or 14.
(B) Book vii. c. 5., Nos. 1, 3, 6, 15, 26, etc.
2. (Logical Analysis).—Give in brief the plan of Narration in chapter 3.
3. (Grammatical Analysis).—Resolve into leading members and subordinate clauses the extract translated, display-

ing in order the participial, adverbial and other phrases, with the words which they modify.

4. Parse in full six or ten verbs in the extract translated.
5. Give the paradigm of a tense, as *'εκοιμήθησαν, κάλεσας, περιέστησε, περιήλυνε*, throughout the Moods of its Voice.
6. Cite Rules of Syntax to account for the cases in chapter 3.
7. Translate into Latin No. 1, of chapter 5.

III. PRACTICE.

LATIN.

A. VERSION--Put into Latin, using expressions from Livy i. 24:

1. Mettius, having invited Tullus to a conference, persuaded him to enter upon measures to preserve peace between the two kindred nations.
2. The two armies, resting each in its own camp and looking on at the contest intently, felt that they were free from present danger, but by no means from anxiety of mind.
3. At the slaughter of their heroes, the Romans had lost all hope and the Albans were still shouting with joy, when unexpectedly the surviving Horatius, who was unhurt, advances boldly to the Alban heroes, provokes them again to the fight, and takes to flight.
4. Mucius resolved to enter the camp of the enemy all alone and to behead their king, because he thought that for a free people to be hemmed in by an army that had often been routed, was a disgrace that should be avenged by some daring deed. But he was more afraid of being taken and brought back as a spy by his own friends at the order of the consuls, than of being cut in pieces by the enemy.

B. Original Narration in Latin, in imitation of Livy:

I. The Scripture Story of "David and Goliath."

Points.—1. After war had broken out (*exardeo*) between the Philistines and the Israelites, the two armies were led out and they encamped on opposite hills. A giant of the name of Goliath advanced into the valley between the armies, and for forty days he defied all the Israelites.

2. In the general terror, a young shepherd happened to arrive in the camp, and he presented himself for the fight.
3. He selects five small stones from the brook and sets out to attack the giant, unarmed except with a sling (*funda*) and his shepherd's crook (*pedum*).
4. While the giant is upbraiding him with abusive words, the brave shepherd, placing in his sling one of the pebbles, whirls it and hurls it at the head of the giant between the temples. The giant fell a huge mass, expiring on the ground.
5. David rushes up, draws Goliath's sword out of the scabbard, cuts off the giant's head, and strips the prostrate body of its arms. Then returning, he is received amid the ovations of his countrymen.

II. Narrate "The Conspiracy of Catiline suppressed by Cicero," or "Cicero's Banishment and Return from Exile."

C. Themes out of Arnold's Prose Composition, Parts i. and ii.

GREEK.

A.—Put into Greek, using Xenophon's phraseology:

1. Has the brave and trusty man departed and left us?
2. Gadatas received all the treasures which Croesus had surrendered, and he selected the best things for the gods, in order that they might be offered in sacrifice by the Magi.

B. Themes out of Arnold's Prose Composition.

ENGLISH.

A. SENTIMENT.—1. Sir Thomas More's Last Farewell to his Daughter.

2. Young Carrol Leaving Home.

Points.—(a) Rapture of delight at the news of going to Europe; (b) Sadness on leaving old companions, haunts and sports, not unmixed with a wild joy and a curiosity to tempt the unknown future; (c) Tenderness in the embraces of father and mother; at the last sight of home, with the ship in the distance and younger sisters elinging to his arms, while the older ones look fondly after him; (d) Hopes to return soon a man with "blushing honors" and brilliant prospects; (e) Serious thoughts to profit by the future; with manhood swelling in his breast; family, country, and religion claiming him as their hero, he steps aboard!

3. The Exile.

4. The Christian Mother and the Martyr Boy.

B. SIMPLE THEME.—1. On Birds; Clouds; The Influence of Spring.

2. Rainy Days; Summer Showers; The Pains and Pleasures of the Student.

3. The Catholic Gentleman in Society, or Manliness of Principle.

C. COMPLEX THEME. 1. A Good Cause makes a Stout Heart.

2. The Cheerful Face is a Letter of Recommendation.

Points.—1. Cheerfulness—not the gaiety of light minds or the *abandon* of libertines; but the index of a good conscience, of a charitable mind, of a kind disposition.

2. *Proof.*—We like the man of even temper, who is self-possessed and ever equal to the occasion.

And cheerfulness makes such a man. Because
 (a) It supports us in adversity; (b) It makes
 us considerate in prosperity; (c) It turns away
 wrath by a mild or witty answer; (d) It meets
 every duty and every accident with a stout
 heart and a healthy tone.

3. *Confirmation*.—Its opposite, selfishness or show
 of temper, disgusts and repels; while cheer-
 fulness conciliates and wins esteem, company,
 confidence, friendship.
4. *Testimony*.—Addison cited. *Examples* from his-
 tory or daily life; individuals or a class of
 men.
5. *Conclusion*. *Similes*.—Like sunlight, a pleasant
 landscape, a serene sky; calm, cool evening
 time.



